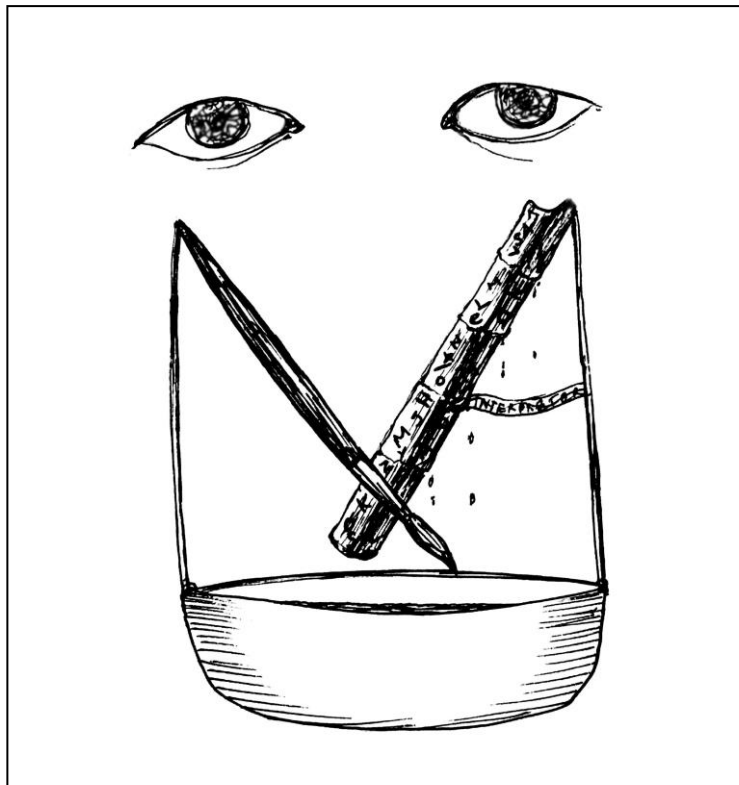


The role of interpreters in art psychotherapy settings: Understanding the way art therapists deal with their need for language interpreters in therapeutic work with their clients and their experience of that



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DECLARATION

The work is original and has not been submitted previously in support of any qualification course.

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Consent

The consent form has been signed by each participant before the interviews. By that they have permitted the researcher to use the interview data for the purpose of this research. Copies of the signed consent forms is stored by the researcher as part of the confidential documents.

Abstract

This research is an attempt to explore the experience of art therapists' work with interpreters in their clinical settings with non-English speaking clients. Since only in year 2014, 624,000 people immigrated to the UK (<http://www.ons.gov.uk>), more extensive use of interpreters for psychotherapy became inevitable. However, the presence of interpreters in all psychotherapeutic settings has been considered and there is a consensus that this phenomenon is a complex and multi-faceted experience.

To acquire an in-depth understanding of this phenomenon, art therapists' account about their feelings and viewpoints towards their experience with interpreters has been considered. This resulted in emergence of several theoretical themes; I was able to conclude that despite some difficulties and reluctance that some authors expressed in their studies, (a few of these being confirmed by some of the participant art therapists in this study), no one has declined the need for interpreters at some points when clients have difficulty using English language to communicate with therapists. Further to this, in the literatures and participants' interviews, the obstacles and difficulties that may face therapists have been highlighted along with suggestions and recommendations to overcome them.

Keywords: interpreter, art therapy, psychotherapy, and triadic therapy

Chapter 1 - Introduction

This chapter is divided into four sections. Section One presents a background to the dissertation by providing an outline of the dilemma that faces the non-English speakers in the UK, mainly refugees and immigrants, when seeking support and help as well as the difficulties that service providers experience due to language differences. The second section is explaining the significance of image making in art therapy and the need for verbal communication in the therapeutic process. Interpreters' presence and their role and affect on the therapeutic process are highlighted in section Three. Section Four is to reflect and summarise all the subjects and topics, which arose in this chapter.

1.1 Background of the dissertation

One of the first challenges that face most of the new arrivals in a host country is the difficulty to communicate in the new language. Being one of those people who had that experience when I first arrived in the UK, I felt and lived through those difficulties, which in many cases were alleviated by interpreters' mediation. However, the other side of that dilemma is experienced by all those service providers, authorities and people who are involved in supporting newly arrived immigrants, since the lack of verbal communication brings frustration and delays processes as well as impeding effective treatment (O'Hara & Smith, 2013; Brisset, Leanza & Laforest, 2012; Bauer & Alegria, 2010; Bolton, 2002; Ardenne, Ruaro, Cestari, Fakhoury & Priebe, 2007). The experience of one being unable to verbally express him/her self entails feeling of fear and disempowerment (Tribe,

2007). That is why using interpreters has become the most common solution to overcome those obstacles (Brisset et al., 2012, Bolton, 2002; Bot & Wadensjö, 2004; Froelich & Westby, 2003).

The purpose of this research is to explore and analyse the experience that art therapists have in relation to the use of interpreters in the existing triangular relationship of Client-Therapist-Image in art psychotherapy. The question being asked in this research is whether the art therapists found that experience supporting or hindering the therapeutic process. I also seek to understand the common perception that art therapists have through their experience of including interpreters in their work with non-English speaking clients. This is to develop and construct a knowledge that can inform and help art therapists and psychotherapists in general to make informed decisions about why and how to use interpreters in their clinical work with their non-English speaking clients.

Since there is a lack of research around this area, this study is an attempt to address and discuss that gap. Questions about art therapists' experience when they do not share the clients' first language, have been addressed in Bird's study (2011), however, the case of art therapists' experience when interpreters present in therapy, seems to be not specifically considered in systematic studies.

As a form of psychotherapeutic intervention, art therapy facilitates the image making process for clients who have experienced emotional or

psychological difficulties and cannot cope with those feelings or express them. Wherever interpreters are required, it is the duty of the therapists to make sure that the interpreter's presence is of benefit to the client (Health and Care Professions Council, 2013; British Association of Art Therapists, 2014).

However, art therapists are not sharing the same view on the use and effect of interpreters on the therapeutic process. I first noticed this divergence through the anecdotal evidence I collected during my placement experience and later through art therapy literatures and relevant researches.

During my placement I worked in schools and adult mental health settings. Although, I did not come across any instances that required an interpreter's assistance, neither witnessed any other art therapists using an interpreter, but on many occasions I was interested to know how an interpreter would be used in art therapy settings. I asked several art therapists about their view or experience in using interpreters for their clients, but their responses were varied: some simply believed that they must be used when the client has difficulty in speaking English, some other art therapists did not support the idea of using interpreters in art therapy settings and said that the visual communication can compensate for the lack of verbal expression. There were other art therapists who only believed in limited use of interpreters outside the art therapy room or only for the first few sessions.

Nevertheless, few art therapists, among those who I have asked, found it necessary to use interpreters throughout the art therapy process with those clients whom cannot communicate in English language. This experience may well resonate with what Bird (2011) found in his qualitative study in relation to art therapists' position on the importance of verbal communication in therapy, which will be discussed later.

I was struck by the amount of those different approaches and wondered how the guidelines and service standards may place emphasis on when and how interpreters should be used. I found that HCPC's standards of proficiency for art therapists, suggest that art therapists should provide 'appropriate interpreters' for service users to assist communication "wherever possible" (HCPC, 2013. 8.7). This largely leaves the decision of how and when interpreters should be used to the art therapists. However, BAAT's code of ethics and principles of professional practice for art therapists only differs from the HCPC guideline in that point where it indicates the stage where interpreters might be needed. It states in paragraph 7.1 that art therapists are only bound to provide 'qualified interpreters' if a client has difficulty understanding the language or procedures used to give their consent for art therapy (BAAT, code of ethic 2014). Thus, it does not provide any other obligations for art therapists to adhere to, later during the art therapy process.

1.2 Language barrier

Although in art therapy communication is primarily facilitated through visual language, verbal communication also remains an effective tool for

the therapist to introduce the process as well as helps to establish a therapeutic relationship (Rostron, 2010; Shechtman & Perl-Dekel, 2008). Further to this, it is very common for a therapist to ask questions during the art-making process as well as discussing the completed work with the client (Miller, 1990). It remains therapists' responsibility to provide and make interpreters' presence of benefit to the client (Searight & Armock, 2013).

Art therapy uses images and the creative process of image-making as a medium for expressing feelings and thoughts that one may find it difficult to articulate, and make abstract concepts tangible (Case & Dalley 1992, Shechtman & Perl-Dekel, 2008). However, many English speaking art therapists who worked cross culturally had experienced difficulty and found challenging when their client could not, or had limited ability, to speak in English language (Liebmann & Sirrah, 2011; Doron, 2009; Liebmann, 2002; Gettins, Green & Martin, 2014). On many occasions they had to rely on other professionals for help with interpreting, but that was not always possible or sometimes not adequate as other staff members had other duties to provide.

1.3 Interpreters and issues about their role in therapy

In the UK, mental health services seek the service of language interpreters when they find that there is no mutual language to communicate with their service users. This is a healthy practice when it comes to peoples' right to access services equally and have interpreters when it is necessary (Race Relations Act, 1976; Human Rights Act, 2009; National Institute for Health

and Care Excellence, 2005). However, the role of an interpreter is different within different settings. As far as it concerns art therapy, the presence of an interpreter, as an individual, in the art therapy room has a significant implication for the art therapy client as well as the art therapist, since interpreters play multiple roles either consciously or unconsciously (Miller, Martell, Pazdirek, Caruth & Lopez, 2005; Bolton, 2002; Searight & Armock, 2013). Those interpreters who become active on different levels have been labelled by Froelich & Westby (2003) as “active interpreters” in contrast to the role of “neutral interpreters” (Froelich & Westby, 2003). This different performance in interpreters’ role may affect the interaction between the therapists, the clients and the therapeutic process and may be the reason why sometimes psychotherapists are uncertain about using interpreters in their sessions or may consider it as a ‘second-best solution’ (Bruin & Brugmans, 2006).

In the psychodynamic approach of art therapy, the client may go through the unconscious process of ‘transference’ and the art therapist too may experience ‘counter-transference’ (Schweitzer, Rosbrook & Kaiplinger, 2013). This is when past feelings, attitudes and other characteristics, unconsciously become transferred into the therapeutic relationship (Edwards, 2004; Schaverien, 2005). The presence of another person in that dynamic alliance between the client and the art therapist will be most likely to have an affect on the therapeutic process.

While it remains the art therapists’ duty to make sure that interpreters’ presence is of assistance to verbal communication, some art therapists may

wish to use that opportunity to ask interpreters to explain some cultural phenomena for them, as they are usually from similar background to the clients, and observe clients response towards their presence (Doron, 2009; Baptiste, 1990).

Whether interpreters are part of the therapeutic alliance or their presence is merely deemed as an instrument, a “black box” (Shanks & Hodder, 1995) or transposing one language to another (Tribe & Tompthon, 2009; Bot, 2005), their place in the triangular setting of art therapy has limitedly been discussed in art therapy.

My experience of working as an interpreter in the last 11 years can also add more prospective into the study and the interaction of both experiences and ideas may serve in producing new knowledge and raising queries (Corbin & Strausee, 2008; Smith, Flowers & Larkin, 2009). However, I must stay open-minded and look forward to the outcomes, which might confirm or contradict any assumptions or ideas I may already have (Holloway & Wheeler, 2010).

It worth mentioning that this study is not aiming to discuss the professional skill of interpreters and their quality of service, as this may raise many other issues that may go beyond the scope of this study.

1.4 Summary and reflection

In the late 1990s, the British government introduced a new policy allowing non-English speakers to use their own language when using public services (Brisset et al., 2012. p.137). However, different criteria has been applied to confirm that need among the public services, and as far as art therapy is concerned, this area has been left open for art therapists' assessment and decisions. This is while very little research and study has been conducted on the subject. Also, in this chapter, the nature of the psychodynamic approach in art therapy has been briefly discussed and I elaborated on how interpreters' presence and role may affect the therapeutic process. I have also reflected on my personal experience as a person who needed the help of an interpreter when I first arrived to the UK and mentioned how my experience from my later role as an interpreter may assist me in achieving a better understanding of some aspects of this phenomenon.

Chapter 2- Literature review

This chapter consists of three main sections. The First section provides the name of the literature sources and the method of gathering and adopting the literatures for the purpose of this research. Section Two is introducing the background of the adopted literatures and splits them into two subsections; first, those studies in which the authors raised concerns about the use of interpreters in therapy, and the second subsection discusses the literatures that prioritise interpreters' inclusion in therapy over any concern or reluctance, and consider it as a good practice. The last section is a summary and reflection on this chapter.

2.1 Strategies adopted in seeking relevant literature

A systematic qualitative and quantitative literature search for English-language publications was conducted inception of each database to 2014 in EBSCO, Taylor and Francis, CINAHL, PubMed, PsycInfo and the Chester library, using the keywords: interpreter, art therapy, psychotherapy, language, triadic therapy in each database. The search has produced 92 references, and this resulted in utilizing 46 articles, which confirmed closely relevant to the subject and methodology. Therefore, they have been carefully considered.

2.2 Reviewed literatures

The socio-culturally diverse population of the Western countries has necessitated the increasing use of interpreters in counselling and psychotherapy for clients from non-English speaking backgrounds. (Schweitzer et al., 2013; Brisset et al., 2012; Miller et al., 2005; Searight & Armock, 2013; Smith, 2008). However, not all health professionals recognise the vital contribution of interpreters and it has been assumed sometimes that therapeutic intervention with interpreter's presence is not effective (Tribe, 2007).

Through the reviewed theories and literature available on that area two prime contrasting categories can be referred to, to represent art therapists' view on this subject. Some writers uphold the importance of interpreters' role within therapy and perceive it as an advantage for therapy. The other group is those who do not consider interpreters' presence as useful to the

therapeutic process and assume it can have a counter-productive effect. Therefore, within the relevant literatures, interpreters were described either as a facilitator of the therapeutic process or as a hindering factor (Mirdal et al., 2011; Brisset et al., 2012).

2.2.1 Possible factors resulting in inadequate consideration of interpreter's presence in literatures

According to what I have found, this area has not been adequately investigated and there is a scarcity of researches around this topic. This is a conclusion that multiple authors have indicated; such as, O'Hara & Smith, 2013; Schweitzer et al., 2013; Miller et al., 2005; Björn, Sydsjö & Berterö, 2013; Ardenne et al., 2007; Bird, 2011), despite general recognition of the sensitive role and effect of interpreters in therapy (Schweitzer et al., 2013; O'Hara & Smith, 2013).

One of the potential factors contributing to this situation might be the fact that this is an issue that can only concern a minority of art therapy clients, and any minority can potentially be overlooked. Another potential factor for the scarcity of researches on the use of interpreters in art therapy can be connected to the importance and the focus placed upon the image in art psychotherapy practice, which resulted in presenting verbal communication as a secondary component of the process (Roberts, 2013).

2.2.2 Assessments of interpreter's position within the literatures

Several studies focus on the potential psychodynamic implications of those settings where an interpreter was involved as a third party and the assist or

delay factors that arise from the formation of a triadic relationship between therapist, client and interpreter. The following two subsections are demonstrating the divergence, among the authors within the reviewed literatures, in relation to the interpreter's role and affect in therapy.

2.2.3 Literatures that support the interpreter's inclusion in therapy

Through a number of studies that were carried out during the last few decades to address the presence of interpreters in psychotherapeutic settings, the potential for effective psychotherapy with interpreter's assistance becomes evident (Brune, Orosa, Ortman, Delijaj & Haasen, 2011). It has been suggested in a number of studies that those clients who receive therapy in a language other than their first language find it difficult to fully express their emotions and access those memories that are encoded in their first language (Bird, 2011; Farooq & Fear, 2003). Bradford & Munoz (1993), indicate the supportive role of interpreters during their clinical work with non-English speaker patients in their study; they state:

“The translator's presence provides the patient a correction to any neurotically distorted perceptions that may have developed because of his or her specific role during psychotherapy” (Bradford & Munoz, 1993. p.57).

Another reason that clients may find it difficult to comfortably express their feelings and emotions through an interpreter has been pointed by Bot & Wadensjo (2004); sometimes clients experience difficulty due to the time lag between the delivery of the original messages and translated ones,

which may occasionally “discourage the patient from continuing his or her story” (Bot & Wadensjo, 2004. p.363). The delay that consecutive interpreting causes in delivering the messages between the therapist and the client has been measured by Bradford & Munoz (1993) as “2 to 3 seconds” (Bradford & Munoz, 1993. p.53). Therefore, in their case study, Bradford & Munoz (1993), preferred using simultaneous interpreting to shorten that time lag and offer less liberty for the interpreter to alternate or summarise the therapist's and the patient's communications (Bradford & Munoz, 1993).

Nevertheless, this delay in communication has been described in several studies as an opportunity for the therapists to observe their clients' behaviour, body posture, gestures, facial expressions, in the interim period whilst listening to the interpreter (O'Hara & Smith, 2013, Bolton, 2002; Bot & Wadensjo 2004; Farooq & Fear, 2003; Pugh & Vetere, 2009).

Other researchers, like Baker and Baptiste have undoubtedly confirmed the supportive role of interpreters on the psychotherapeutic process (Baker, 2006) and how their presence can have a mitigating effect on cultural differences (Baptiste, 1990). In their quantitative research, Ardenne et al. (2007), reported that among those refugees who received Cognitive Behavioural Therapy (CBT) through interpreters, the proportion of improvement was higher than the group of refugees who had no interpreters. Therefore, they suggest that, “the use of interpreters is no barrier to therapeutic outcome”. (Ardenne et al., 2007. p.6).

During therapy sessions, some therapists found interpreter's presence provided comfort and a sense of relief for them, as one therapist states in the commentary written after the first session with her client; the interpreter's "presence was containing, which in turn contributed to my feeling more comfortable in the setting" (Schweitzera et al., 2013. p.171).

In her experience of working with refugees in men and women's groups, over a five-year time period, Baker (2006), found that the interpreter was an active participant in across-cultural/lingual interaction. Therefore, some studies deem that it is necessary to work with an interpreter when one could not speak a client's language, while the language barrier often leads to further anxiety and inhibition when the client is unable to reveal sensitive details (Baker, 2006; O'Hara & Smith, 2013, Brisset et al., 2012; Tribe, 2007).

Bauer & Alegria (2010) compared the quality of psychological care in situations; when professional interpreters, ad hoc interpreters or none of them were used in therapy settings with non-English speaker clients (Bauer & Alegria, 2010). They found through their comparison that;

"Psychiatric care for patients with limited English proficiency without interpreters may yield incomplete disclosure and thus limit the effectiveness of evaluation and treatment (Bauer & Alegria, 2010. p.5).

Schweitzera et al. (2013), Mirdal et al. (2011), and Tribe (2007), recommend an egalitarian relationship and active engagement between

therapists and interpreters to establish an effective three-way work (Schweitzera et al., 2013; Mirdal et al., 2011, Tribe, 2007). However, Tribe & Thompson, in their study (2009) compare the three way working relationship in therapy when an interpreter is present to the ideal way of working with couples when the therapist envisages the relationship as a two-way relationship between him/herself and the couple rather than a three-way relationship between each party (Tribe& Thompson, 2009). This view may resonate to Winnicott's experience while working with a non-English client, (1971), he states that the interpreter, who he describes as 'excellent', became quickly forgotten by the patient and himself. Further to this, Winnicott wrote that the interpreter did not influence the course of events (Winnicott, 1971).

Therefore, Tribe& Thompson (2009) propose "it might be beneficial to develop situations in which the clinician and interpreter are slightly closer to one another than they are to the client" (Tribe& Thompson, 2009. p. 19) Also the disadvantage of using interpreters as a translating machine, when their role is limited only to verbal expression, has been mentioned in several studies (Miller et al., 2005; Tribe & Thompson, 2009; Tribe, 2007). Brisset, Leanza & Laforest (2012), share the view that non-literal translation is a prerequisite for effective and accurate communication (Brisset, Leanza & Laforest, 2012).

2.2.4 Reluctance in using interpreters in therapy

Several studies consider the complex dynamic that arise in triadic therapy when interpreters were used and even suggest that transference and

countertransference are invalid when a third person is present in therapy (Miller et al., 2005; Schweitzera et al., 2013; Björn et al., 2013; Brisset et al., 2012; Baxter & Cheng, 1996, Bolton, 2002; Bot & Wadensjo, 2004; Ardenne et al., 2007).

Contrary to the previous view, in which interpreters' presence were found essential, Bradford & Munoz (1993), suggests that when interpreters become less visible their role becomes better fulfilled. Thus, they become more present as a linguistic medium between the therapist and the patient rather than a barrier between them (Bradford & Munoz (1993).

There are reports by a number of therapists who have negative views about presence of interpreters in therapy and minimise the inherent advantages of this way of engaging with the non English-speaking client (Tribe & Thompson, 2009). Baxter & Cheng (1996), mainly refer to the difficulties when an interpreter is present in individual therapy. Although they see that psychotherapy through an interpreter is feasible, they assert that it is not ideal and "less satisfactory than training culturally congruent therapists" (Baxter & Cheng, 1996. p.156).

Baxter & Cheng indicate that in their case the interpreter did not have any training in interpreting and had a previous and on-going relationship with the patient (Baxter & Cheng, 1996). In this regard, Brisset et al. (2012), indicates, "too much emotional proximity with an interpreter is not appreciated" (Brisset et al., 2012. p.136). Therefore, an interpreter's

character and professionalism may affect these conclusions. In Baker's experience (2006) the maturity of the interpreter helped clients to feel more at ease in telling their stories.

Baxter and Cheng (1996), explain how the outside contact between the patient and the interpreter affected the therapeutic relationship in the sessions, since it permitted the patient to engage the interpreter into conversation or ask her not to translate certain material. In turn, the therapist felt that the interpreter was forced to act as a therapist. (Baxter & Cheng, 1996). Bradford & Munoz (1993) found in their therapy work with patients inside hospitals, that translation was improved by the translator having less and limited contact with the patient between sessions (Bradford & Munoz, 1993).

Bolton (2002) states that there is a risk, especially with non-professional interpreters, to take advantage of the situation, based on the interpreter's manipulation of the alliance (Bolton, 2002). Using family members and relatives as interpreters was also deemed as a bad idea in some studies, since their affect on the process may go beyond the purpose of their role (Tribe, 2007; Bot & Wadensjo, 2004; Searight & Armock, 2013; Smith, 2008).

Differences in culture can result in radically different worldviews (Tribe & Tunariu, 2013). Some therapists found that interpreters can serve as cultural liaisons between therapists and clients. In their systematic

literature review, Brisset and colleagues (2012) stated that some health professionals faced difficulties with communication when there were cultural differences (Brisset et al., 2012). Further to this, Roder & Opalic (1997), are of the view that cultural differences and the language barrier can enrich the therapeutic process and can be seen as a “helpful part of an existential dialogue” (Roder & Opalic, 1997. p.239), since there may also be positive outcomes deriving from culturally and linguistically different situations (Schweitzera et al., 2013).

However, in their study, Baxter & Cheng (1996), consider the interpreter’s role in assisting cultural communication and reducing cultural differences as a negative input. Hence, they postulate that difference between therapist and client’s culture can pose an advantage;

“The culturally different therapist may be more likely to offer permission and opportunities for the client to have timeout from the sociocultural system. However, a cultural-congruent interpreter would dilute this advantage” (Baxter & Cheng, 1996. p.154).

Based on the ‘limited success’ in the case that Baxter & Cheng refer to (1996), they are not necessarily in favour of using interpreters in therapy as they deem it only as an exceptional alternative when “there is a scarce supply of therapists and plentiful supply of interpreters” (Baxter & Cheng, 1996. p.156). This is clearly because of some concerns that aroused in several studies about the possibility of interpreters filtering or modifying

what has been said, which would distort the meaning and loss of symbolic meanings when words are literally translated (Baxter & Cheng, 1996; Björn et al., 2013; Baptist, 1990; Bot & Wadensjo, 2004).

Baptist (1990) also highlights this when he talks about the limitation of interpreters' ability "to effectively translate the meaning(s) and cultural significance as well as the non-verbal behaviours of the conversation" (Baptist, 1990. p.20). However, when it comes to non-verbal translation, Mirdal et al. (2011), express their concern about the interpreter's ability to translate non-verbal empathetic messages of the therapist (Mirdal et al., 2011).

Baxter & Cheng also assume that the therapist might select words according to the language ability of the interpreter, which will lead to more distortion. They express their concern about presence of an interpreter, which turns the therapeutic dyad into a triad, and they believe that distorts transference. This latter concern might be specifically related to the interpreter's character and behaviour, as in several studies the authors indicate that interpreters' background and behaviours can be frustrating for therapists (Brisset et al., 2012; Baker, 2006; Bauer & Alegria 2010, Bolton, 2002).

It has been reported in a recent case review study, written by Esther and Martin (2014), that while the two art therapists had already decided to avoid the possible challenges of working through an interpreter, they found

later that the artwork could speak for itself, both to the therapists and the participants (Esther and Martin, 2014). Thus, they relied only on visual expression as an alternative to verbal language. Emphasis on using art imagery as an alternative to verbal communication was also described in an exploratory study by Linesch and colleagues (Linesch, Aceves, Quezada, Trochez & Zuniga, 2012). However, Bird found, in his research (2011), a lack of images to bridge the gap that may occur in the absence of verbal communication or in a therapeutic relationship (Bird, 2011).

Similarly, in a family art therapy case study written by Roijen (1991), despite of lack of mutual language between the therapist and the parents, an interpreter was not used, and instead drawing was used as the main form of communication. The therapist believed that if an interpreter does not act as a co-therapist then he or she will create a new subsystem in the family (Roijen, 1991). Therefore, he believed that the absence of an interpreter within the therapy has levelled the relationship between the family and the therapist (Roijen, 1991).

In contrast, Liebmann (2002) states that she often felt as an outsider during her art therapy work with an elderly Asian group who mainly spoke in their native language between themselves. Thus, as her attempts to find an interpreter failed, she remained facing obstacles to form a good enough therapeutic relationship with the group (Liebmann, 2002). This may resonate with the experience of one of the participants in Pugh & Vetere's research (2009), as their participant states, "Often, I think they (*clients*)

might experience the interpreter as being empathic towards them rather than me” (Pugh & Vetere, 2009. p.314).

The feeling of losing power and being excluded by the presence of an interpreter is quite recurrent in many therapists experience (O’Hara & Smith, 2013; Baxter & Cheng, 1996; Schweitzera et al., 2013; Brisset et al, 2012; Baptiste, 1990; Björn et al., 2013; Tribe & Tunariu 2013; Bruin & Brugmans, 2006). However, Bradford & Munoz (1993), described those therapists as ‘naive’, who perceive interpreters’ role as ‘novice counsellors’ and think that interpreters’ presence in therapy may spoil their attention to the patient (Bradford & Munoz, 1993).

This may stand as relevant to the recommendation by Baptiste (1990) and Miller et al., (2005) in relation to the therapists’ awareness of their personal feelings, attitudes, and beliefs, as this is one way to avoid letting those feelings having negative affects on the therapeutic process and its outcomes (Baptiste, 1990; Miller et al., 2005).

Miller et al. (2005), have discussed extensively the affect and dynamic therapeutic relationship when an interpreter is present in therapy and elaborated on therapists’ anxiety about their role as well as the developmental phases of the therapeutic relationship in such situations. In addition to that, they offered different strategies for therapists to overcome those obstacles (Miller et al., 2005).

The importance of interpreter's role, as Bolton (2002) describes, is that the interpreter maintains the therapeutic momentum and supports the role of health professional not to be impeded by the lack of linguistic and cultural competence (Bolton, 2002). Bolton (2002), also perceives that the relationship between the service provider and the interpreter will influence the former's relationship with the patient (Bolton, 2002). However, that prolonged relationship between the patient and the interpreter may sometimes make the patient reluctant to reveal further information about their problems (Searight & Armock, 2013).

2.3 Summary and reflection

As has been noted, there are a variety of descriptions of the effects of interpreters' role within therapy settings. In most of the studies that I have referred to, the importance of using the same interpreter throughout the sessions has been recommended as an essential factor to create a therapeutic alliance and improve communications at all levels (Baxter & Cheng, 1996; Björn et al., 2013; Brisset et al, 2012; Schweitzera et al., 2013; Miller et al., 2005; Tribe, 2007; Searight & Armock, 2013; Brune et al., 2011). Further to this, some authors assumed that providing interpreters for service users may create a greater sense of professional attention (Pugh & Vetere, 2009), and patients can view it as a sign that they are being taken seriously by the therapist (Bot & Wadensjö, 2004).

However, all the studies presented various concerns about the interpersonal and intercultural challenges that may face all parties in a

therapy session with an interpreter. Most authors have showed both support and reluctance about the use of interpreters in therapy at the same time, this is because most of the studies cannot deny the affect of interpreters in resolving language and cultural barriers, but the implication when an interpreter was present in therapy could not be overlooked.

Chapter 3 – Research Methodology

In this chapter the research approach and procedures adopted to address the research question are outlined. This chapter is divided into five sections. Section One, is about the research design and its theoretical basis as well as explaining why I have decided to explore the subject through that way. In section Two, the relevant methodological approaches have been explained, and the visual methodology that have I applied to analyse the participants' drawings has been discussed in section Three. Section Four and Five are about participants' settings and ethical issues.

3.1 Research design and theoretical basis

An exploratory qualitative approach was adopted to gather inductive data and process them. The philosophical and methodological framework that I have used in this research is Interpretative Phenomenological Analysis (IPA), as I aimed to interpret the way art psychotherapists deal with their need for language interpreters in the therapeutic work with their clients and their experience of that. I am also interested in the recognition IPA pays to the researchers' prior understanding and how particular experiential phenomena have been understood from the prospective of particular people (Smith, Flowers & Larkin, 2009).

My own experience, understanding and knowledge might have helped the interpretation of the data, as recognizing and understanding the researcher's own previous influences and suppositions can form a 'fore-structure' to be more open to other people's meanings (Tuohy, et al., 2013). However, I maintained my neutrality by suspending or bracketing my pre-suppositions about the subject (Smith, et al., 2009).

Through this qualitative research the participants' motivation and perception of this phenomena can be analysed to generate understanding and concepts (Green, 1999). When there are no predetermined ideas or hypotheses to be tested, qualitative approaches are useful to provide description or interpretation of participants' experiences and examine their experience, feelings and perceptions (Holloway & Wheeler, 2010). Through this the researcher can get a general understanding of the phenomenon and uncover patterns of the process. Interpretative paradigm aims to achieve an understanding of everyday experience and its essential structure (Holloway & Wheeler, 2010). While the descriptive approach is considering the general characteristics rather than individual's experiences (Tuohy, et al., 2013), and it only aims to understand the essential features and structures of the phenomenon.

A qualitative study can improve our understanding of how interpreters' inclusion in art therapy is managed by art therapists in the context of their social and cultural frameworks and their real life settings. This research aims to explore the subjective lived experience of the art therapists who

worked with interpreters in their clinical practice. This offers an opportunity for the participants to have a voice in guiding the study and not merely to react to the questions of the research (Holloway & Wheeler, 2010).

3.2 Methodology

The theoretical underpinning of IPA stems from both phenomenology and hermeneutics. In another word, IPA is a combination of phenomenological and hermeneutic insights, “without the phenomenology, there would be nothing to interpret, without the hermeneutics, the phenomenon would not be seen” (Smith, et al., 2009. p.37). Therefore, I am going to refer to the philosophy of both approaches in the following two sub-sections. The third sub-section offers an understanding of the inquiry and aims of Interpretative Phenomenological Analysis (IPA) studies, which is influenced by phenomenology and hermeneutics to generate new understanding. The fourth subsection is to explain the purpose of using visual methodology in this research and how the drawings produced by some of the participants can be benefited from as visual data.

3.2.1 Phenomenology

Phenomenological query is a research approach that asks epistemological questions – questions about theory of knowledge – of how we know and what can be known (Holloway & Wheeler, 2010). All phenomenological research approaches focus on the subjective lived experience of the participants and helps to understand the essence of phenomena (Gillam,

2014; Smith, et al., 2009). Time, place, language and consciousness are the fundamental structures that phenomenological studies consider to achieve understanding of lived human experiences (Holloway & Wheeler, 2010). This suits the purpose of this research study as each of its participants' experience may entail different aspects of interpreters' position within art therapy settings.

3.2.2 Hermeneutic

The interpretative philosophy of phenomenology is the base of hermeneutical inquires (Holloway & Wheeler, 2010). Hermeneutic is a term used to define a type of phenomenological inquiry that emphasises understanding and relies on interpretation (Smith et al., 2009). It has been developed as a result of translating literature from different languages; "as the theory of the interpretation of meaning" (Holloway & Wheeler, 2010. p.217).

3.2.3 Interpretative Phenomenological Analysis (IPA)

I chose to use IPA as a qualitative method not to just describe the phenomenon as it appears to the person experiencing it, but to deeply understand the meaning of the person's experience (Zalm & Bergum, 2000; Tuohy, et al., 2013). IPA is intending to consider the time and space in which the participants' experiences took place and to listen to their perception of it. This approach enables the researcher to make interpretation out of participants' interpretation and reflection on their own experiences.

IPA is influenced by phenomenology and hermeneutics to generate new understanding, however, it has a tendency to specify experiences and is concerned with particular perceptions of individuals participating in a research. That concern of particularity is termed 'idiography', which is to situate participants in their particular contexts (Smith et al., 2009). This is another reason to consider IPA as a suitable approach for my research, because my aim is to specifically discover how experienced art therapists sensed and perceived the use of interpreters as a forth dimension within the existing triangular relationship of art therapy itself.

In IPA, the researcher aims to make meaningful insights to exceed and subsume the explicit claims of the participants. What might also distinguish IPA among the other qualitative methods are the repetitive analyses of collected data, which will require the researcher to move back and forth "through a range of different ways of thinking about the data" (Smith et al., 2009. p.28). Within that cycling process, the researcher's living everyday experience, as a human being, posits him or her as a participant. However, the researcher's major role is to engage and make sense of the meanings that the participants report in relation to their encounter with phenomena.

3.3 Art based research

Visual methodology has been internationally recognised as an accepted approach to gathering data (Woodhouse, 2012). During the past few decades the visual has appeared as central to the cultural construction of social life and many writers have addressed the ability of images and

drawings in revealing both conscious and unconscious expression of a person (Rose, 2007; Woodhouse, 2012; Banks, 2007; Schroeder, 2010). Schroeder (2010) describes visual literature as a key “to understanding how we make sense of our world” (Schroeder, 2010. p.82). However, understanding the way one looks at an image always takes place in a particular social context and a specific location (Rose, 2007). Further to this, a person’s knowledge and experience will influence their ways of seeing (Schroeder, 2010).

Base on that approach, I have invited each participant of this research to create a drawing to obtain a holistic view of the narrative that emerged from the research questions. Through this complementary method, the participants may have been able to visually express their experiences in working with interpreters during their art therapy work with non-English speaking clients.

According to Rose (2007), visual and verbal, are very often working in conjunction with each other and it is very unusual to encounter a visual image unaccompanied by any text at all “even the most abstract painting in a gallery will have a written label on the wall giving certain information” (Rose, 2007. p.11). Since visual and verbal languages are both methods of communication, which have been developed by humans to express themselves, they both “remain ambiguous and open to interpretation” (Lynn & Lea, 2008). Nevertheless, the strict grammatical laws of verbal language apply less to visual language (Mehrabian, 1971), since the latter is

an intuitive desire for one to reflect on his or her relation with the outside world.

Considering the specificities of social and special contexts is crucial, when it comes to analysing an image (Rose, 2007; Woodhouse, 2012). Therefore, I have carefully aimed to discover the dominant read of the images and justify the way I see the images while other spectators may read the same images in different ways (Rose, 2007; Woodhouse, 2012; Schroeder, 2010; Ownby, 2013).

Chapter 4 – Participant and setting

Participation in an IPA research may provide an opportunity for the participant to recall and reflect on their connection to the phenomena and express their opinion about it, and in turn they may gain a better insight into their own experience. Additionally their contribution in the research and the research outcome may assist them in their future practice.

Sometimes the research can also be beneficial for the participants, especially to those who have gone through traumatic experience (Holloway & Wheeler, 2010). Although, in this research the participants' experiences were separated in time and place, I have tried to discover a common meaning within them. Parahoo's six principals; beneficence, non-maleficence, fidelity, justice, veracity and confidentiality, to protect and safeguard participants (Parahoo, 2006) have been carefully considered. Further to this, the ethical guideline of the World Medical Association declaration of Helsinki (1964) has been carefully considered to ensure the health and safety of participants at all times.

4.1 Population sample

The study's population was from two different geographical areas of England. The study did not need to focus on a specific area of England, because there is no indication that art therapists' experiences of working with interpreters differ from one area to another within the UK. This study is limited by the small sample size of art therapists and by the nonrandomized manner in which participants were recruited. While two participants had more experience in working with the same age client group, I intentionally wanted my third participant to be an art therapist with experience in working with a different client group. I consider the sample size as adequate to achieve the aim of this study, knowing that often IPA researches generally rely on small and homogeneous sample sizes and study them in depth (Smith et al., 2009). The purpose of interviewing three experienced art therapists is to explore the impacts of interpreters on the therapeutic process and their perception about interpreters' role as well as the challenges to work with interpreters in art therapy settings.

4.2 Criteria for participant selection

I have interviewed three-experienced art therapists, within a period of two months, who occasionally worked with interpreters in their clinical settings. The professional experience of these art therapists who encountered the phenomena of 'interpreter inclusion in therapy' has been the key element of the inclusion criterion, through which the meaning and essence of their practice was explored. I have considered including those research participants who are coming from the same professional background of art

therapy. The participants' view and perception about interpreters' role in art therapy was not considered in advance and I had no idea what their responses might be. Holloway & Wheeler (2010) suggest in this regard that:

“...to better be able to examine the world of the participant, researchers must not take this world for granted but should question their own assumptions and act like strangers to the setting or as ‘naïve’ observers” (Holloway & Wheeler, 2010. p.5).

Finally, I did not attempt to include any interpreters whom had experience in such settings due to my research timeline and irrelevance to my research questions.

4.3 Access to participants

The participants were from two different sources; two participants were from the Emotional and Trauma Support team of one of the main educational support organization in the Greater Manchester area. The invitation for participation was first sent to the team leader in September 2014. Initially, three art therapists from the team showed their interest to participate and later they received the information pack from me by email. Each information pack included participant information sheet, consent form and research questions (see appendix 1, 2 & 3). One art therapist did not confirm their availability until end of January 2015 and that did not fit with my timeline for data collection. Therefore, I was satisfied with the data I already had collected from the other two art therapists in that

organisation. I arranged face-to-face interviews with them inside one of the meeting rooms of that organization as I already obtained permission from the organization to do that.

The third art therapist was a member of the BAAT- Special Interest Group, and contact was established through email following her interest to participate in the research. The invitation for participation was first published on the group email in May 2014. Following that, three art therapists emailed me back to show their interest and briefly highlighted their experience on the subject. Later that year, in October, I emailed back the three art therapists, but only one confirmed their availability and was still happy to participate. I conducted a telephone interview with them as they were living in different part of England far from where I live. I have recorded the call (via the callX - Android application) on my mobile phone. All participants were informed that the conversation will be tape-recorded and the data will be verbatim transcription.

4.4 Quality assurance and research ethics

4.4.1 Research ethics

The ethical approval was granted in December 2014 from the University of Chester's Faculty of Health and Social Care Research Ethics Sub Committee (see appendix 4). The guideline for a research ethical framework provided by the faculty was followed. The participants were informed via both research information sheet and the consent form about the nature of their participation and the potential risks and harms. This stressed that they

would be respected, protected and not deceived (Finlay, 2011). I endeavoured to establish an open and egalitarian relationship with the participants on a professional level (Smith, 2003). This was achieved by letting the participants have a clear understanding about confidentiality, their safety, expected duration and procedures, limits and aims of the research, the research questions, methods, their right to withdraw from the research, as well as the anticipated consequences of doing so.

I explained to the participants that the reason for not mentioning image making in the information sheet was because I wanted the image making to be spontaneous and not to be thought of before the interview. The participants had no issues with that and they understood my point. There was no specific timescale introduced for making the drawings during the interviews, however I asked the participants to create a 'quick' sketch to reflect on the subjects that been discussed around their experiences with interpreters in art therapy setting.

Since all researches are ethically required to minimize the possibility of exploitation, I have ensured that participants are treated with respect while they contribute to the social good (Emanuel, Wendler & Grady 2000). In order to maintain participants safety (emotional and physical), I had to be alerted at all points during contacts and interviews with the participants to notice any sign of distress or inconvenience that the participant may experience when any sensitive material was discussed. The participants also were informed that they will be not be reimbursed and their participation in the research will have no financial benefit for them.

4.4.2 Informed consent

Informed consent could only be obtained after all risks, benefit, aim, data storage and confidentiality were explained to the participants (Holloway & Wheeler, 2010). The informed consent means that the participants are aware of the potential risks and the purpose of the research and they are consenting to participate. Each participant has signed a copy of the consent form before commencing the interview. The participants whom I interviewed were not considered as being from vulnerable groups, as they were professional and qualified art therapists who had the capacity to understand the purpose and aims of my research where they could make their own informed decision about their voluntary participation. However, I was still obliged to clearly indicate in the research information sheet all the relevant issues and risks that my research may unfold and all available procedures to protect them from all potential risks and concerns.

Through the five points laid out in the consent form the participants were made aware that they can withdraw their participation at any point. The consent form was also seeking the participants' permission for interviews to be audio-recorded and transcribed by the researcher as long as their personal information is kept confidential. The participants were also made aware that they will receive the result of the study at the end of the process. This is so that they can make an informed decision on the future use of their data (Holloway & Wheeler, 2010), since potential outcomes of the research could not be foreseen in that early stage when the agreement was made with the participant. Nevertheless, the consent form has

indicated that the participants will not be coerced under any circumstances to take part in the research and their participation is voluntary.

4.4.3 Confidentiality and data management

The participants were informed that responsible individuals might look at their personal details from regulatory authorities where it is relevant. I had to indicate and discuss the limits of confidentiality in the information sheet; i.e. according to (Data Protection Act, 1998) the researcher is required to report abuse and neglect and any such reportable offences. However, the collected data can only be given to a third party with the consent of the research participants (Holloway & Wheeler, 2010) and only when there is a clear purpose for doing so (Data Protection Act, 1998).

As a researcher, I also had to understand the limits of Internet and to make sure that anonymity and confidentiality are not breached (Smith, 2003). The confidential information referred to here, is comprised of the participants' personal details, their experiences they shared with the researcher, and the record of interviews. The interviews were digitally recorded and saved on my password-protected computer. All the information and confidential records obtained from the participants has been stripped from identifying information.

When the information was stored, the participants' real names were not identified in the collected data or records, but instead of that each participant's data has been referred to in numbers. All data acquired for

this research has been processed according to the Data Protection Act (1998). Therefore, all personal data will be destroyed in an appropriate manner no later than three months after the study's completion.

Chapter 5. Data collection

This chapter consists of five sections. Section One, explains the method and setting of the interviews with the three participants. The analytical methods that I have utilised in analysing the transcript data has been discussed in Section Two. Section Three, is divided into six subsections, each represents a theme that has emerged from the process of analysing the data, which have been recurrently pointed to by the participants during the interviews. In section Four, the two images that have been created as visual data records during two of the face-to-face interviews by the participants, have been presented and analysed. Section Five, is an outline of all of the processes that have been conducted and discussed in this chapter.

5.1 Semi-structured Interviews

Participants were asked to provide subjective accounts towards the idea of using interpreters in art therapy and their own way of dealing with it to acquire more in-depth meaning of their experience. I have conducted semi-structured interviews and the interviews were audio recorded and later transcribed (see appendix 5). Conducting semi-structured interviews with the participants is considered to be more effective than observation or other types of interviews since it allows the researcher to obtain similar

data from all participants and to focus on the particular aspect of the subject area. Open-ended questions were adopted to allow participants to discuss their experiences as freely as possible. Occasionally, I asked more focused questions to seek clarity and gain more insight into the participants' thoughts and their experience.

5.2 Semi-structured image making

During the two face-to-face interviews with participant 1 and 2, two drawings have been created. Although I have requested the same thing from participant 3, whom I interviewed over the phone, I did not receive any image. I am going to present and analyse the two drawings in the next chapter. I have photographed both drawings and represented them in this paper, with an effort to maintain the quality of the drawings as much as possible.

I have considered the strategies that Rose (2007) suggests for analysing image's meaning, which are three steps to analyse; the image itself, the production of the image, and audience response to the image (Rose, 2007). In addition to my own findings in the images, the brief explanations that the participants provided about their drawings has been considered and assisted me to focus further on the subjects they raised in their images, and that helped "to overcome disparity" (Woodhouse, 2012. p.22).

5.3 Data analysis methods

Although some methods of qualitative data analysing suggest that the process begins alongside the data collection process (Jacelon & O'Dell

2005), I have conducted the processes consecutively. Smith, Flowers & Larkin (2009) indicate “there is no clear right or wrong way of conducting this sort of analysis” (Smith et al., 2009. p.80). In analysing the transcribed interviews, I have applied most of the main steps outlined in Powell & Renner’s guideline (2003) for analysing qualitative data as well as considering the IPA techniques explained in Smith, Flowers & Larkin’s book (2009). Smith et al, (2009) described in their book a guide to analyse and interpret qualitative data and they stated that those strategies are “sufficiently clear to enable first-time IPA researchers to find their ways through the process” (Smith, et al., 2009. p.80).

This systematic method of analysing the collected data gave me the chance to pursue each participant’s particular story and context simultaneously and then identify the central concern among them (Christ & Tanner 2003). However, after each interview, I followed some of the answers in more depth in order to clarify some of the other answers I already recorded without changing the layout of the research questions.

Finally, it is worth mentioning that during the data analysing stage, I have applied the mind mapping software (XMind 6), which helped me a lot to link the transcribed data to each other in order to establish connections, contrasts and compare the emerged codes and themes to each other (see appendix 6). I found that that method of data management has been very effective and time saving.

Chapter 6. Data Analysis and Discussion

In this chapter, each participant is referred to according to the order of the interviews, as P1, P2 or P3. Following each participant's quote, the page and the line, from where the quotation begins, is referred to.

6.1 The six master themes

The analysis of the interview transcripts yielded six major themes, which thought to be of interest to art psychotherapists and psychotherapists in general, relating to the use of interpreters in clinical settings. The themes are labelled under 6 categories, which are: (1) Lost in translation and the issue of trust, (2) Considerations about the length of interpreters' involvement within art therapy sessions (3) Using non-professional interpreters, (4) Assessing the need for using interpreters in art therapy, (5) The option of visual and verbal expressions during art therapy, and (6) Language and cultural inconsistencies.

6.1.1 Theme 1- Lost in translation and the issue of trust

In the interviews, P1 and P2 believed that the process of image making and the image itself can fill the language gap. In P1's experience while working with two young brothers, the interpreter "got in the way" (P1. p.79. L.26), and they felt "there was more talking happening and it distracted away from the use of the art materials" (P1. p.79. L.27).

P1 later explained a couple of issues with that interpreter, whom the art therapist no longer required for their translation service after eight

sessions. One of the reasons was because the interpreter rephrased or paraphrased the art therapist's messages on several occasions, which caused frustration by the art therapist once they sensed that, "So I wasn't quite sure what that interaction was about, may be to some extend I felt on the edge" (P1. p.85. L.5). Another reason was the interpreter's character that "kind of.., as if not helped to be them selves" (P1. p.80. L.1). P1 suggested interpreters should avoid altering art therapists' open questions into leading questions, as sometimes interpreters may place emphasis on certain words, which may change the art therapist's messages or questions.

In relation to this inadequacy in interpreting the clients' messages, P3 placed emphasis on the importance of exact feedback and interpreters not to "re-interpret it themselves" (P3. p.122. L.6). P3 described a situation in a session where the interpreter interpreted the client's long answer by saying "He says no" (P3. p.122. L.11). By noticing that inconsistency, P3 stated that they felt "completely unaware of all the dynamics, all the different, thoughts and feelings that were going through" (P3. p.122. L.17). Another 'danger' that P3 mentioned in relation to possible interpreters' misunderstanding of their role is when interpreters "start to get the idea of art therapy and they think they can do it, and they start making suggestions" (P3. p.122. L.28). P3 went further and described those interpreters as "taking a kind of active role in the session" (P3. p.122. L.30). P3 indicated that has happened to them a couple of times.

6.1.2 Theme 2: Consideration about the length of interpreters' involvement within art therapy sessions

P1 suggested limited involvement of interpreters; to only introduce art therapy process to non-English speaking clients in the first few sessions, “to sort of settle in and for the client to feel comfortable with the process” (P1. p.84. L.18). Similarly, P2 stated that “Once that is done, it can be the process it self, which is non-verbal and creative” (P2. p.93. L.2). P2 went further to say “the process can happen with very few words” (P2. p.93. L.6). However, P3 was in favour of unlimited use of the interpreter throughout the sessions if the client’s English was not good enough. Despite their earlier opinion, P2 pointed to why it is important for the clients to use their first language in the art therapy session:

“I think it was important for children to use their first language; their mother tongue, to express thoughts and feeling about emotion, emotional state, because it may be or may not be easier to talk in that language” (P2. p.94. L.32).

P2 also indicated that providing someone to assist with verbal communication in the clients’ mother tongue was not always available during the time they worked with young refugee clients and sometimes they worked completely non-verbally.

6.1.3 Theme 3: using non-professional interpreters

P3 provided art therapy in different countries, where sometimes group leaders worked as interpreters. The reason for that can be found in P3’s

statement;

“I know why they do it, because it is cheap. It is the cheapest way to do things. They haven’t got the money to pay for the interpreter, and, so they do it themselves and they are a workshop participant, they are the group leader and they are also the interpreter”. (P3. p.128. L.28)

P3 added more on this issue and explained that;

“And what happens there, is they are usually quite good about interpreting what I say, but they are not very good at bringing back the things that other people say. And sometimes they just forget their role, and even when I am saying something and they just stand there and I say, please translate; Oh, oh, sorry, but by that time, they not heard it properly. You have to repeat it” (P3. p.128. L.36).

P3 found that sometimes those colleagues who helped with translation were not able to speak a clear English so they had to rely on some members of the group to help them communicate with the other members. Overall, P3 described this situation as quite difficult and tricky.

P2, had a different view about involving other professionals in the session to assist as interpreters in art therapy sessions. P2 indicated that they are going to apply the word ‘interpreter’ to cover the role that bilingual support workers and teaching assistants provide in those circumstances. In their experience of working with school children, P2 said that they relied on “bilingual support workers” who are adults already working in schools and able to speak other languages beside English, as well as teachers, teaching

assistants and parents. One of the reasons for doing that may probably be because it works out cheaper, as P2 referred to this issue while talking about using a bilingual support worker for a group of art therapy clients in a school, “It didn’t involve extra money or finance or commissioning to bring him, he was working in the school already” (P2. p.96. L.28).

In an occasion that P2 referred to, they utilized the bilingual support worker as a co-facilitator and he /she became creatively engaged in the process. In P2’s experience, using professional interpreters was often considered when other options were not available. Froelich & Westby (2003), pointed to this tradition in school systems, which “often rely on family or community members who have had little or no training to act as interpreters” (Froelich & Westby, 2003. p.83). They explain in their study, why those individuals, who play the role of ad hoc interpreters for assessment, intervention and conferences, can serve only as cultural advocates rather than objective interpreters, and they recommend the following:

“These individuals should not be confused with interpreters who have had professional training, but they must be given a minimum of competency training if they are to be used consistently as interpreters” (Froelich & Westby, 2003. p.83).

In P3’s view, using a non-professional interpreter may be felt as an intrusion by the client, as they stated; “if they (*clients*) are part of a minority, to have somebody else intruding on a session, they don’t like it”

(P3. p.120. L.3). This assumption by P3, has been actually experienced by P2, during the involvement of one of their colleagues as an interpreter, in a few art therapy sessions with a non-English client. However, in that case, the colleague had refused to act as an interpreter because they knew the client's family outside in the community. Thus, the colleague "found it very difficult to stand back and just interpret" (P2. p.107. L.32).

The preference for using other professionals in schools in P2's experience is based on the level of involvement those bilingual workers could offer during art therapy, as P2 stated;

I think in an art therapy session, in a creative art therapy session, you need someone who's not just thinking about literally, about word for word, but can enter into the spirit of the session. (P2. p.94. L.26).

6.1.4 Theme 4: Assessing the need for using interpreters in art therapy

In general, P2, posited that the child's need and the therapeutic aim of the work are the main reasons for considering using an interpreter (P2. p.92). This is to say that the client's basic inability to speak English cannot directly necessitate the use of an interpreter, yet this can be decided following the assessment and consideration of other means of communication (P2. p.111). This view is opposite to P3's consideration of providing interpreter's for non-English speaking clients, since P3 clearly stated "I think one always ought to offer, offer something even if the client says, no no, I can manage" (P3. p.119. L.34). P3 came to this conclusion as they reflected on their

experience with an elderly couple, while only the husband could speak good English and the wife stayed silent, as she could not speak English. They later discovered, when they provided an interpreter, that the wife had a lot to say, but was not ready to rely on her husband for interpretation.

In P3's opinion, if the art therapist could not speak the client's language, using an interpreter can be the second best option (P3. p.118. L.34), even if the art therapist doubted interpreters' usefulness. P3 suggested that art therapists need to use interpreters with non-English speaking clients, as in their experience, offering art therapy for those clients without an interpreter can make communication "a bit limited" (P3. p.118. L.32).

P1 and P2, both suggested that the art therapy process can be an alternative when a person with right linguistic skill is not available. Other alternatives, such as picture dictionaries, Internet and translation of clients' written messages after the sessions were also mentioned by P2.

6.1.5 Theme 5- The option of visual and verbal expressions during art therapy

In art therapy sessions, client's preferred medium of expression may vary from one session to another and from one client to another. P1's experience with the two young males in school reflected this divergence on several occasions; P1, mentioned "One of the brothers, seemed more comfortable to express through the materials rather than talking" (P1. p.79. L.30). It is possible in some art therapy sessions clients choose not to use

art materials, but instead interact more verbally during the session. For example a mother, who attended a couple of sessions with P1 engaged more verbally in the sessions: “We didn’t use art materials, she chose not to” (P1. p.84. L.26).

In most of the cases the three participants mentioned during the interviews, clients had comments, stories and thoughts about their life experiences, memories and comprehending the world around themselves. This may facilitated the clients’ visual involvement in the art therapy process. In this regard, P2’s statement about the significance of language and its existence in the therapeutic process may clarify the point further, as they stated; “Language has a strong affiliation with identity” (P2. p.95. L.4). Later in reflection on one of the sessions they had with a non-English speaker, where there was no interpreter, P2 stated “even though we don’t have an interpreter we are acknowledging the existence of the languages, language or languages in the child’s psyche” (P2. p.101. L.7).

6.1.6 Theme 6: language and cultural inconsistency

All three participants pointed in their interviews to their thoughts and practical experiences in dealing with linguistic and cultural challenges while working with non-English speaking clients. P1 described an occasion when they found it difficult, even through an interpreter, to understand an object that the client tried to explain, and in the interview they stated that sometimes it is difficult to understand “when you get words which don’t exist in one of that languages” (P1. p.89. L.19). This example resonates well

with what Doron (2009) encountered during her art therapy work in Angola as she described that the first and foremost obstacle in forming the art therapy group was that the word 'therapy' was not familiar in the local lexicon (Doron, 2009).

In relation to language implications within cultural contexts, P2 and P3 both provided examples from their art therapy work with non-English clients. P2 provided an interesting example about the significant role that language played in a group session with three young clients, where the bilingual support worker acted as a co-facilitator as well. During that session, three languages were used for communication, as all three parties were bilinguals;

"the girls talked about the 'Lingala' word for, for instance, elements of nature; like sun or the moon, as being a dirty word. So the word for moon, I can't remember what it is in Lingala, but when they talked in Lingala, their perception of it was, it was a dirty word. So, I then explored within their language around what is the French word for, you know, sun or moon (soleil ou la lune), in French and English. French and English weren't dirty words and yet it is the same object... we discussed this and they could start to see that it isn't a dirty language" (P2. p.94. L.42).

Further to this linguistic dilemma, when the equivalent words in two different languages connote different meanings according to their cultural constructions, P3 highlighted an experience when the interpreter used a wrong word to translate the English word, P3 described that situation as following;

“In English, the word crime means anything from small crime like stealing a few pounds and/or shoplifting to something really serious like a murder, but in many languages, there is a different word for small crime and big crime. This particular interpreter used a word for big crime and suddenly everybody was upping arms and saying this isn’t right, that isn’t right and that is ridiculous, and it is all because he used one wrong word (P3. p.128. L.11).

6.2 Summary of the findings in the verbal data

Through analysing the data from all three interviews, differences appear in participants’ view about role and benefit of using interpreters in art therapy sessions. This is similar to the two major perspectives, which emerged in the literature review; some of the participants described interpreters as an obstacle, and others considered them as facilitators in the process. One thing that all participants agreed and advocated for was meeting the interpreter before using them in art therapy sessions to inform them about art therapy process and their expected role during the sessions. Once this was agreed and managed well then “there comes the point where it just flows, and you are just working as you would be normally” (P3. p.123. L.16). P3 also viewed it necessary for the interpreters to alert the therapist where communication is going wrong to avoid cultural misunderstanding.

All the three participants have recommended the importance of relaying the exact words between therapists and clients during sessions by interpreters. The same point has been also addressed in several literatures

and deemed as a necessity for effective use of interpreters. All three participants placed emphasis on the significance of knowing how their clients express themselves through the words and speech metaphors.

The length of the interpreter's use in therapy and views about relying on non-professional interpreters were the main two divergences in the participants' views. Further to this, the participants expressed different viewpoints about the order of verbal communication in art therapy and the importance of its availability.

6.3 Findings in the visual data

6.3.1 Analysing P1's image

I begin by quoting P1's description of the image (Figure 1), in which they elaborate on the experience they had with two young clients when an interpreter assisted with communication during a number of sessions, P1 stated;

"I think using an interpreter helped me to, sort of, gently open this egg. Sort of cracked, and just do it in a very, sort of gentle way and slowly and I think the interpreter enabled that to happen. But once the client started to feel comfortable with the art materials they were kind of freer and I think I saw, sort of different parts of them really, through the art materials, which might have been a little bit too contained by the interpreter" (P1. p.86. L.26).

The two main subjects which arose in P1's reflections about the drawing were; cracked egg and freedom, and P1 described both as been facilitated

by the use of the interpreter. In the drawing, the sequence of transformation the bird, from been inside the egg to flying, has been animated. However, the egg in the first stage is already cracked in between two lines. This may suggests that the mere presence of the clients in art

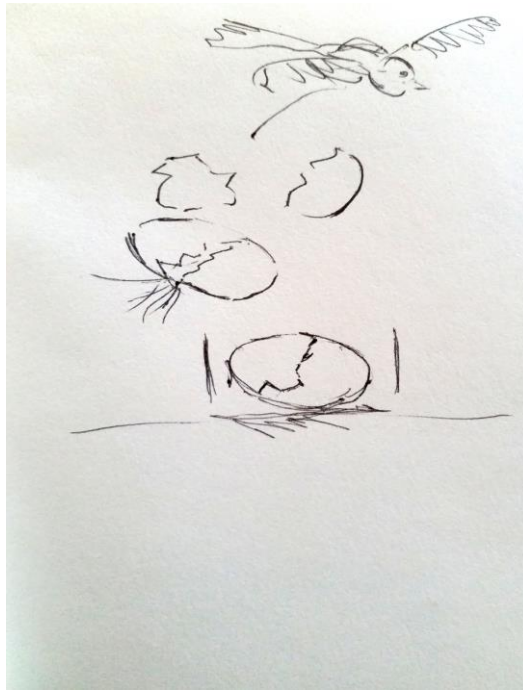


Figure 1. Participant 1

therapy is a step towards cracking the egg, which contains their difficulties. One may view the two similar lines on each sides of the egg as representations of the art therapist and the interpreter, but since interpreters' usual position within a setting is in the middle, and they are not expected to share equal roles with other professionals in any setting, therefore, the lines may rather represent the therapeutic boundaries.

The egg's ascendant in the second stage, while the bird inside has only a small part of its wings out, may refer to the support that is provided by the

art therapy process and its relative affect on the clients' progress. Leaving the lower half of the paper under the middle line, where the original egg is laid upon, might have allowed the bird to reach the top limit of the paper, and this may suggest the ultimate goal of the art therapy provision.

According to P1's description, the bird in the image is a signifier for the clients, and their freedom from their problems has been signified by the bird's ability to fly. The art therapist posits that this has been achieved through the initial intervention of the interpreter as this helped to start things by explaining to the clients (the two siblings), in their own language, what art therapy is. Thus, the use of the interpreter helped them "to feel more settled" (P1. p.78. L.40).

6.3.2 Analysing P2's image

When P2 was offered to visually express their thoughts and feeling about what had already been discussed during the interview, they viewed it as a "really important thing" (P2. p.113. L.5). They remarked that image making can enrich and add more information into the data. In the content of their drawing (Figure 2), there are several symbols arranged on the right side of the globe that all refer to the various means of communication.

From the top, the range starts from, webcam, telephone, PC, mobile, and a book at the bottom. It seems that all these mediums have been replaced by a human figure in the left side, which appears to represent interpreters. The figure on the left does not look so natural or rather attempts to have a

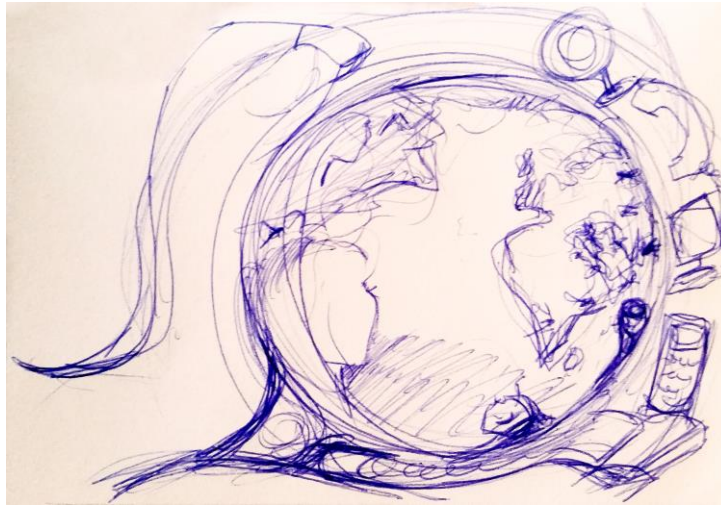


Figure 2. Participant 2

predominant affect and directly interfere in the process. On the same side as the 'interpreter', a female head figure appears within the lower left side of the globe, yet her base exists outside the circle. It most likely represents a character of an art therapist, and the female figure beholds from a distance, towards those areas of the world where most of the non-English speaking clients come from. Those areas of the continents have been highlighted by darker marks. Thus, the sphere contains: an art therapist and representations of clients, but all the other mediums, including the interpreter, have been placed outside the boundary, or rather, outside the therapeutic boundaries.

Overall, the image reflects the therapist's empathetic feeling and awareness of communication difficulties with those clients who left their home country. In the mean time, there is no place for an interpreter or any of the other communication facilities within that therapeutic circle. Though, there is a sense of intrusion and imposition in the space outside the circle.

6.4 Summary and reflection

The repeated checking of the researchers' analysis against raw interview transcripts further ensures that interpretations made accurately reflect the data (Pugh & Vetere, 2009). Examples are drawn directly from the data set, in order to provide readers an opportunity to evaluate their reliability and plausibility (Pugh & Vetere, 2009).

Drawing sketches usually enables the person to make a quick illustration of the basic meaning of their own ideas and thoughts through linear drawings. Thus, the drawings that have been produced during two interviews have enriched the data that I have gathered from their answers, since the images might have contributed towards the impression the participants wanted to make (Mehrabian, 1971).

Chapter 7. Discussion

Through analysing the data from all three interviews, differences appeared in participants' view about the role and benefit of using interpreters in art therapy sessions. This was similar to the two major perspectives, which emerged in the literature review; some of the participants described interpreters as obstacles, and others considered them as facilitators of the process.

One thing that all participants agreed and advocated for was meeting the interpreter before using them in art therapy sessions to inform them about art therapy process and their expected role during the session. Once this

had been agreed and managed well then “there comes the point where it just flows, and you are just working as you would be normally” (P3. p.123. L.14). The participants also recommended interpreters be prepared by the therapist to raise their awareness about art therapy process and its boundaries.

Another point that been deemed necessary by all the participants was the direct and exact interpretation of all clients’ messages by the interpreters as well as the importance of therapists being alerted by interpreters where communication goes wrong to avoid any cultural misunderstanding. The importance of interpreters relaying the exact words between what therapists and clients say during sessions has been pointed in many literatures and recommendations for effective use of interpreters. All three participants emphasised the significance of knowing how their clients express themselves through the words and speech metaphors.

However, when it came to assessing the need for using interpreters in art therapy, it became apparent how varied art therapists’ approach is when it comes to assessing that need. P1 and P2 suggested that other means of communication have to be considered first before bringing an interpreter. P1 found in her experience the interpreter’s presence stimulated verbal interaction, which in turn got in the clients’ way of using the art materials and the interpreter’s inattention to relay the exact story of the clients made them feel, “to some extend, on the edge” (P1. p.85. L.2).

That feeling resonates the challenges faced Baxter and Cheng (1996) in their experience with an interpreter. Therefore, Baxter and Cheng expressed their concern, along with other authors, about the possibility of interpreters filtering or modifying what has been said, which would distort the symbolic meanings when words are literally translated (Baxter & Cheng, 1996; Björn et al., 2013; Baptist, 1990; Bot and Wadensjo, 2004). However, in the case that Baxter and Cheng (1996) mentioned, it appears that several shortcomings may have led to a cumbersome situation; such as, the therapist's short experience in psychotherapy as well as the use of an interpreter who they believed, had no understanding of psychotherapy.

Despite that uncertainty, Schweitzera et al. (2013) stated in their study that the interpreter's presence provided comfort and sense of relief for the therapists (Schweitzera et al., 2013). Therefore, in relation to therapists' anxiety and feeling of disempowerment, the recommendations of both Baptiste (1990) and Miller et al., (2005), may be a good strategy to enable therapists deal with such feelings and not let those feelings have negative affects on the therapeutic process and its outcomes (Baptiste, 1990; Miller et al., 2005). In the literatures there are many recommendations and guidance for training interpreters and improving their role in therapy as well as suggestion for therapists to establish an effective three-way work (Bradford & Munoz, 1993; Miller et al., 2005; Smith, 2008; Tribe & Tompthon, 2009; Brune et al., 2011; Tribe & Tunariu 2013; Schweitzera et al., 2013).

This is where the difference of using professional and non-professional or ad hoc interpreters becomes a subject of discussion in several of the reviewed literatures. In the same manner, different views about this issue have been raised in the participants' accounts. In P2's experience, using non-professional interpreters (bilingual support workers) has been the norm in their organisation and found as an acceptable approach. Although, relying on some bilingual members of staff within an organisation may be more accessible or cheaper, in P3's experience, when a group leader acted as an interpreter at the same time, things became difficult for P3 to deal with, as they stated:

"And, and sometimes they just forget their role, and even when I am saying something and they just stand there and I say, please translate. Oh, oh, sorry. But by that time, they not heard it properly, you have to repeat it" (P3. p.129. L.1).

Another risk that has been mentioned by Bolton (2002) is the risk when a non-professional interpreter is used who may take advantage of the situation, based on the interpreter's manipulation of the alliance (Bolton, 2002).

In relation to the need for interpreters when language becomes an obstacle, P2 pointed to the strength of the art therapy process, which suggested that the creative process can often overcome the lack of verbal communication. Although, Esther and Martin (2014) and Linesch et al. (2012) have elaborate on this point and placed emphasis on using art

imagery as an alternative to verbal communication (Esther and Martin, 2014; Linesch et al., 2012), this assumption has been challenged by Bird (2011), as he describes in his research the inability of images to compensate for verbal communication (Bird, 2011).

Further to this, Bird (2011), discussed how the process of clarifying meanings leads to strong therapeutic relationship (Bird, 2011); perhaps P2's experience with the two young clients, whom spoke several languages, can confirm how the process of clarifying meanings improved clients understanding about their first language as part of their identity. Despite that, it is worth mentioning that in art therapy sessions, client's preferred medium of expression may vary from one session to another and from one client to another (Bird, 2011), but when a client cannot speak the art therapist's language, their preferred medium of expression cannot be confirmed if they don't have the choice of using an interpreter.

In this regard, P3 posited that there cannot be other alternatives to effective verbal communication and they stated that it is not fair to offer a non-English speaking client a different service to somebody who does speak the language (P3. p.121). This is the same concern that Smith (2008) raised in her study about 'therapy through interpreters', as she states,

"Many therapists deny clients therapy on the basis of language because they don't want to use an interpreter or worry that they don't have the necessary skills. This is active discrimination against non-English- speakers and we must

ask ourselves if we have the right to withhold interventions on this basis
(Smith, 2008. p.21).

In the literature review chapter, some authors' findings show that when the client is unable to reveal sensitive details that often leads to further anxiety and inhibition (Baker, 2006; O'Hara & Smith, 2013, Brisset et al., 2012; Tribe, 2007). Further to this, in their quantitative research, Ardenne et al. (2007) suggested that the use of interpreters is no barrier to therapeutic outcome. (Ardenne et al., 2007).

Chapter 8. Conclusion

In this research, I have sought to understand the way art psychotherapists deal with their need for language interpreters in the therapeutic work with their clients and their experience of that. This can be considered as an attempt to identify the central concern about the use of interpreters in art therapy, in which I have summarised how art therapists approach this need in different ways and mentioned the major factors that may determine those differences.

Although, in the literatures and interview data, no one simply spoke out against using interpreters in therapy, yet many issues have been raised, which made some therapists reluctant about using interpreters and then preferred to try other forms of communication and interpreting before deciding to use a professional interpreter. The reluctant group reasoned their position mainly by doubting the ideal affect of therapy when an

interpreter is present and discussed how an interpreter could influence the therapeutic relationship, delay the process and mislead the therapist's understanding of the client.

On the other hand, the data shows that some other therapists suppose that the benefit of using an interpreter would surpass those problematical issues and most of those issues can be avoided if therapists approach interpreter's inclusion in therapy in a sophisticated manner to establish a trusted and professional relationship with the interpreters and avoid using non-professional interpreters. Addressing the issues with interpreters in advance may resolve many of undesired situations and as many authors recommended; interpreters training and awareness about the nature of the therapeutic work and setting may resolve some of those issues. Further to this, one of the participants recommended art therapy training courses to include appropriate guidance and methods for art therapy students to deal with those situations when an interpreter is needed in their future career.

This in turn may help tackle the reluctance some therapists have in using interpreters for their non-English speaking clients as well as informing all therapists about the issues which may arise when including an interpreter if matters were not dealt with appropriately. It is also important to mention that since the six themes that emerged from the analysis are not mutually exclusive, their boundaries can overlap. Each theme represents the common issues that art therapists and psychotherapists in general may face when dealing with interpreters in therapy. However, the findings in

this research might have been limited by several factors, i.e., the sample size and the research questions, which were mainly designed to reflect certain issues. Further study and inquiry about the phenomenon is most likely to identify other concerns and understanding of art psychotherapists' experience in that regard.

List of Figures

Figure 1	Image created by Participant 1
Figure 2	Image created by Participant 2
Front Cover Image	Image created by the author

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Appendices

Appendices 1-6

Appendix 1

Participant information sheet

Short title of study

How do art therapists experience the presence of an interpreter in the therapeutic setting?

You are being invited to take part in a research study. Before you decide, it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

Thank you for reading this.

What is the purpose of the study?

This research is an attempt to understand the common perception that UK art therapists have through their experience in relation to involving interpreters in their work with non-English speaking clients to support the therapeutic process. Thus, the research aims to achieve a better understanding of the meaning that participant art therapists make of their own experience in working with interpreters, so that their experience can be presented to give insight to inform future practice.

Why have I been chosen?

You have been chosen because you are an art therapist who has worked with interpreters in art therapy settings.

Do I have to take part?

It is up to you to decide whether or not to take part. If you decide to take part you are still free to withdraw at any time and without giving a reason. A decision to withdraw at any time, or a decision not to take part, will not affect the standard of care you receive in any way.

What will happen to me if I take part?

If you decide to take part, you will be given this information sheet to keep, and asked to

sign the consent form. This will give your consent for a researcher to contact you and arrange either face-to-face interviews or telephone interviews with you. In the interview, will have the opportunity to raise and discuss your views and experiences relating to using interpreters in art therapy setting. The interviews will last for approximately an hour. With your permission the interview will be audio taped, no one will be identifiable in the final report.

What are the possible disadvantages and risks of taking part?

There are no disadvantages or risks foreseen in taking part in the study.

What are the possible benefits of taking part?

It is possible that you may welcome the opportunity to share and discuss your views and experiences with your non-English speaking clients. By taking part, you will be contributing to the development of the service through sharing your views, which will hopefully benefit art therapy clients in the future.

What if something goes wrong?

If you wish to complain or have any concerns about any aspect of the way you have been interviewed or treated during the course of this study, please contact: Prof. Annette McIntosh-Scott, Executive Dean, Faculty of Health & Social Care, University of Chester, Riverside Campus, Castle Drive, Chester, CH1 1SL. Tel: 01244 513380 or Email: a.mcintosh@chester.ac.uk. If you are harmed by taking part in this research project, there are no special compensation arrangements. If you are harmed due to someone's negligence (but not otherwise), then you may have grounds for legal action, but you may have to pay for this.

Will my taking part in the study be kept confidential?

All collected information from you during the course of the research will be kept strictly confidential, so that only the researcher carrying out the research will have access to the information.

What will happen to the results of the research study?

The results will be submitted to the University of Chester as part of my study to qualify as an art therapist in the UK. Individuals who participate will not be identified in any subsequent report or publication.

Who is organising and funding the research?

I am not receiving any funds or financial supports by individuals or organizations. The

faculty of health and social care at the University of Chester will be involved in organising and carrying out the study.

Who may I contact for further information?

If you would like more information about the research before you decide whether or not you would be willing to take part, please contact:

Darron Hama (Trainee Art Therapist)
MA. Art Therapy
University of Chester
Faculty of Health & Social Care
Mental Health & Learning Disability Department.
Riverside
Castle Drive
Chester CH1 1SL
Tel: 07834991476
Email: 1124232@chester.ac.uk

Thank you for your interest in this research.

Appendix 2

Consent form

Title of Project: Art therapists' experience of interpreters

Name of Researcher: Darron Hama

Please initial box

1. I confirm that I have read and understood the participant information sheet, dated, for the above study and have had the opportunity to ask questions. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason and without my care or legal rights being affected. ☐
3. I understand that sections of any of my personal information and experience discussed with the researcher during the interviews and transcribed later, may be looked at by responsible individuals from regulatory authorities where it is relevant to my taking part in research. I give permission for these individuals to have access to my records. ☐
4. I agree my interview be audio-recorded and transcribed by the researcher as long as my personal information is kept confidential. ☐
5. I agree to take part in the above study. ☐

Name of Participant

Date

Signature

Name of Person taking consent
(if different from researcher)

Date

Signature

Researcher

Date

Signature

Appendix 3

Research Questions

This is a list of questions that will be raised in interviews with participants. The participants will be informed about these questions prior to the interview. Each participant will be free to comment on these questions in his/her own way or make no comments.

- What is your view about the use of interpreters for non-English speaker clients in art therapy?
- What informs art therapists' decision in using interpreters in direct clinical work with non-English speaking clients?
- Are there any other alternatives?
- In your experience, how did the inclusion of an interpreter helped in progressing the therapeutic aim and outcome?
- How did you feel about the presence of an interpreter in the art therapy room and how did you respond to it?
- Is there anything further to add to the discussion that has not been covered?

Appendix 4

Ethical Approval

AM/bh

9th December 2014

Darron Hamma
48 Winterford Avenue
Manchester
M13 9AF



University of
Chester

Faculty of Health and Social Care

Tel 01244 511000
Fax 01244 511270

Dear Darron

Ethical Approval Granted

FH&SC Ethics Number: RESC0714-532
Course of Study: MA Art Therapy
Supervisor: Susan Young
Student Number: 1124232

I am pleased to inform you that the Research Ethics Sub Committee of the Faculty of Health and Social Care approved your project *"Presence of interpreters in relation to existing triangular relationship of client-therapist-image in art psychotherapy. How do art therapists experience the presence of an interpreter in the therapeutic setting?"* on 1st December 2014.

Approval is subject to the above and following conditions:

1. That you provide a brief report for the sub-committee on the completion of your project.
2. That you inform the sub-committee of any substantive changes to the project.

We approve your application to go forward to the next stage of the approval process. If you are applying to IRAS and require a sponsorship letter and insurance documentation please contact Barbara Holliday.

If you have any questions or require any further assistance please contact Barbara Holliday on 01244 511117 or by email b.holliday@chester.ac.uk

Yours sincerely

Dr. Andrew Mitchell
Chair, Faculty Research Ethics Sub-Committee

cc Research Knowledge Transfer Office
cc Academic Supervisor

University of Chester, Riverside, Castle Drive, Chester, CH1 1SL

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Appendix 5

Transcription of Interview 1

Participant 1

07 January 2015

Interviewer- Hellow (P1) I see, you already met me. My name is Darron Hama and I am happy today, if you are comfortable and if it is ok, to interview you for my research?

P1- Yes, that is fine

In'viewer- OK, that is great. You already signed the consent form...

P1- That is right

In'viewer- And you have a copy, that is fine, and I have one. Amm, are you happy today to carry on with this...

P1- That is right

In'viewer- OK, thanks. I have got a list of research questions, and then I am going to ask you...aa...it is like six questions in total, I am going to ask you all six of them and obviously the last question is for you to comment or add or elaborate on any of the...

P1- OK

In'viewer- Information that we been discussing. Amm, during the interview, I hope you...like, be able to speak just bit clearly or loud for the mic to pick it up. In case if you, if we forget about this, I will try to remind you

P1- Yah Yah

In'viewer- And also I might make some notes during the interview, if that is ok?

P1- Yah, that is fine

In'viewer- Aaa... obviously there is..you already have the information sheet and a copy of the research questions...

P1- I looked at the research questions before Christmas, so..

In'viewer- Yah...

P1- little bit blurry

In'viewer- Yah, I mean that is fine, that is absolutely fine, but I mean you just have an idea what is the subject of the research and

P1- Yah, I do know

In'viewer- Yah, and the aim of my research. So, as you already have experience working with interpreters in therapeutic settings, and this is one of the reasons, like, you

been contacted and you showed interest to take part in this research

P1- That is right

In'viewer- So, I am starting by taking, by asking the questions and knowing that you already have experience with interpreters, so that is why I am asking these questions. Amm, so the first question I have here; what is your view about the use of interpreters for non-English speaker clients in art therapy? So...

P1- If I can just filling that, Amm, I have only worked with an interpreter once

In'viewer- OK

P1- It was in 2012, I was trying to remember back...

In'viewer- Yah (silently)

P1- Amm, with two brothers

In'viewer- OK

P1- At a secondary school setting. So that is it, the context of it. So, not much experience, but enough experience, actually I was quite interested by the concept, now I would like to work again in that context

In'viewer- OK (silently)

P1- Ammm, so what is my view about the use of interpreters? [Short pause]. I think in my experience initially it helped to start things, because I had a meeting with the family of these boys, the two brothers. So, it was an opportunity to meet their mother and another family member

In'viewer- OK (silently)

P1- with the school Senco and (XXX) as well. Amm, it meant that the family had much more than an idea of what art therapy was in that the interpreter was able to...actually....in their on language to explain that

In'viewer- OK (silently)

P1- an then, I think the family then did talk to the brothers a little bit what they were coming to. So it wasn't then turning up and thinking; I am coming to do some art

In'viewer- Yah

P1- I think they had a bit more knowledge. My first meeting with the brothers was that..Amm..I really not quite sure how much they did know. And I think it was very difficult at first to ascertain [a short pause] how they were feeling about coming to a setting, which it will be very very new to them

In'viewer- Yah

P1- And..didn't know what art therapy was, because they hadn't come across that

In'viewer- OK

P1- So, to have an interpreter to help them to feel more settled with explanation in their own language, I think was supportive. And [a short pause]. And, but I though as time went on, either the forth or the fifth session, as the brothers became more comfortable with coming to the room and using the art materials, I was wondering with that may be..aaa..the use of the interpreter was slightly getting in the way, little bit. Amm, of course, I was wondering, if brothers were quite conscious of what they were drawing or painting or trying to explain. Amm, was actually the material was getting more challenging for them

In'viewer- Yah

P1- [A short pause]. So, then the interpreter left, I think after about eight sessions. And interestingly, cause the bro's had to use more English

In'viewer- OK

P1- And I think by that time they been in school longer, so their English was improving anyway and I think they were getting more confidant in talking. It was probably the right time for the interpreter to leave, because the were kind of, because felt more comfortable with me, they were in that position whether they had to talk English, and actually they did extremely well, and they, we could get by

In'viewer- Yah

P1- Amm, Am I going too much? Is that all right?

In'viewer- No, it is all very relevant, very very informative experience and...but, so you believe that the interpreter was useful to start with, like or may be he was...ee... was good to introduce art therapy and the first few sessions and then you realised, or you felt like the interpreter, may be there is less use....

P1- Yah, yah

In'viewer- And he was getting on the way

P1- Yah, possibly, because I think, Amm, it felt like there was more talking happening and it distracted away from the use of the art materials

In'viewer- Yah

P1- And [a short pause]. And I thought that, particularly one of the brothers was very comfortable with the art materials, he used them quite a lot, but, not the same materials, but his artistic expression, he seemed more comfortable to express through the materials rather than talking

In'viewer- Yah

P1- So [a short pause], but there was also a [a short pause], another.., I was trying to explain that they were [a short pause] they were extremely polite and respectful

In'viewer- Ehm

P1- Amm, the interpreter was female

In'viewer- Ok

P1- And was that, kind of...a...a...as if not helped....kind of to be them selves

In'viewer- OK

P1- And, emm, always asking permission; is it all right if I do this. So, emm, so I think that the language sometimes got in the way there

In'viewer- Ehm

P1- And, really they just needed a bit more time to become more comfortable

In'viewer- Asking permission from the interpreter or through the interpreter?

P1- Emm, I think initially or they would be just silence

In'viewer Yah

P1- Emm, [a short pause], so, when the interpreter left they would some still asked sort of...it was alright

In'viewer- Ok

P1- Because by that time we built up enough language that we could work together

In'viewer- Yah

P1- [a short pause]. Also, emm..is it alright to say in this context, the language they were talking in?

In'viewer- Emm, yes, I don't see why not

P1- Because, emm, the two brothers from Afghanistan

In'viewer- OK

P1- And, a first language was Pashto

In'viewer- OK

P1- But the interpreter was speaking Farsi

In'viewer- Ah, OK

P1- But they knew enough Farsi..emm, to get by

In'viewer- OK, so it was not their first....

P1- No

In'viewer- Language?

P1- That is right. So, emm, and I didn't actually quite realise this until worked for few weeks and spoken to the interpreter after the session

In'viewer- OK

P1- That she, they were more comfortable with Pashto, which she didn't speak

In'viewer- OK

P1- So that was interesting as well, that they were actually, emm [a short pause] I mean to become more acquaint with that language in another country (laughingly)

In'viewer- Yah

P1- So, doing something which, things which were very personal to themselves in a language...which might have helped uncomfortable for them

In'viewer- That might be one of the reasons made them uncomfortable

P1- Yah, yes

In'viewer- And the..So this is like, you have talked about an experience you had when you worked with interpreters, but have you developed a view, an opinion about, like a just about...generally how do you feel about interpreters?

P1- Yah, I think that experience informed me much more for next time and also, I think, that the interpreter did not know what art therapy was. So, I think for next time..emm..is almost setting up sometime with them first to explain the process

In'viewer- Aha

P1- [A short pause], of how they....is the interpreter then doing how much it is part of the whole experience of the therapy? Or are they on the side of the therapy?

In'viewer- OK

P1- Your, the art therapy, sort of model of; client, therapist and an image

In'viewer- Yah

P1- You have got a forth person there. And sometimes you wonder of some other essences of either of what the client was talking about or what you were saying

In'viewer- Ehm

P1- How much of that was lost, lost in translation, really

In'viewer- Yah

P1- Because sometimes, may be if I was explaining something, and may be was about five or six sentences, the interpreter seemed to be able say it in one sentence. I means I was, and I was thinking, what, did they actually explain how I wanted to explain it. So there was an element of, not necessarily trusting, if what I said...and wondering the other way around, because sometimes the boys would talk at length about something

In'viewer- Yah

P1- And....That is right, I think once they were talking a bout a story that they had heard. Like a fairy tail

In'viewer- Yah

P1- But a legend

In'viewer- OK

P1- , which, I think what they were doing, reminded them of that

In'viewer- Ehm

P1- And they were explaining a story to the interpreter, at quite a long length, but I got, I felt a bit of a paraphrase, a shorten version of it

In'viewer- Yah

P1- Which, I think at the time, I found it quite frustrating, because I think, if there wasn't the interpreting going on, there would be other things within that story, within the speech and the the way they said something, that you would getting not just from the story and the words, but all the other non-verbal or emphasis on words that you catch as an art therapist, do you know what I mean?

In'viewer- Yes, yes

P1- So I think that was lost, then

In'viewer- So you think if the interpreter, if you already had like a discussion with the interpreter and you introduced art therapy and the purpose of art therapy to the interpreter, then the interpreter would have carried out that task with a little bit more carefully, like..

P1- Yes

In'viewer- That could have been avoided?

P1- Yes, I mean I know interpreters do the whole host of different levels of training

In'viewer- Yah

P1- I know some like specialised in hospital or more a...and I wonder if...there needs to be a bit of induction specifically to art therapy

In'viewer- Yah

P1- Emm

In'viewer- I...some of the questions we may already...

P1- We already answered [laughter]

Laughter- Yah, answered, but...

P1- It is difficult

In'viewer- Still ask it in case if it reminds you something

P1- Yes, yah

In'viewer- What informs art therapists' decision in using interpreters in direct clinical work

with non-English speaking clients?

P1- Can I see it?

In'viewer- Yes, sorry

P1- [Reading the question quietly]. [A short pause]. Emm...

In'viewer- Like when you feel that is needed

P1- It is needed. [a short pause]. Ehh, I think, I mean in that experience, I think I already been qualified. Probably yes, and [a short pause], and had not experience of working with somebody were English was another language. Emm, but I think the case of these two brothers is that they didn't have any, very small amount of English, because I started working with them in December and they have come over in that September

In'viewer- Aha, OK

P1- So, it was very early days for them

In'viewer- Yah

P1- Emm, [a short pause]. So I think what inform the decision is a [a short pause] is how much [a short pause], English they had and with having interpreter would that sort of progress it or not

In'viewer- Yah

P1- And, [a short pause], also, I think..it is a difficult question, emm, how the client feels with that interpreter, particularly, for instance if..emm..if it was in asylum or children if [a short pause], how they felt comfortable with that

In'viewer- Yah

P1- [A short pause], may be come back to that

In'viewer- Yah, ok. Just like to give me may be just an idea about may be a reason for this question been there, just like some art therapists may feel it is....ok when I go to the other question it may already show you this

P1- OK

In'viewer- Are there any other alternatives? Like when interpreters...that may feed into that

P1- Sure. What, instead of having interpreter?

In'viewer- Yah

P1- Emm, well, what comes to my mind straight away, the alternative, because of using art materials

In'viewer- Yah

P1- Is using visual material, which informs, which in a way in the end I did choose with these two boys. [A short pause], eh, or to think perhaps in a group of the

language they almost comfortable with, with others with that language. May be

- In'viewer- Yah, a group, all speak the same language
- P1- Yah
- In'viewer- Sure
- P1- And may be, emm, also produce an interpreter with the group
- In'viewer- Aha
- P1- That the group feels comfortable with. [A short pause] or, perhaps I do, if there were art therapists who had that language themselves
- In'viewer- Emm, yah. And.. So like if we show, we use the same question for, to give more idea, may be clarifying the previous question. What informs the art therapists' decision, like if there is any other alternatives, so why do you think, like choosing an interpreter, use of an interpreter was, like chosen instead of the other alternatives?
- P1- I wonder if there is an anxiety of.. not be able to understand one another
- In'viewer- Ehm, Yah
- P1- And not, ehh, actually trusting on your own skills as an art therapist that there are other mediums to communicate through really. And, or an anxiety that the client will feel, I don't understand what I suppose to be doing. So may be to use an interpreter at early stages to sort of settle in and for the client to feel comfortable with the process.
- In'viewer- Yes
- P1- And then perhaps the, then, so it is just for a short time
- In'viewer- OK, thank you
- In your experience, how did the inclusion of an interpreter helped in progressing the therapeutic aim and outcome? Or also this one can or might have
- P1- I think in this situation I met with their mother a couple of times with the interpreter, and that was more verbally. We didn't use art materials, she chose not to. I mean they were there, but, emm, because I think the mother talked to the boys quite a lot so I think they'll, the boys did know that I met with their mother
- In'viewer- Yah
- P1- On two occasions and sort of things through. That was helpful. What is the other question?
- In'viewer- You need to read the question again?
- P1- Yah
- In'viewer- Ok. In your experience, how did the inclusion of an interpreter helped in progressing the therapeutic aim and outcome?

P1- [A short pause]. It might been helpful, but I think the interpreter would speak to the client to sort of settle them, and that might helped the to feel a bit more comfortable, but sometimes that worked against the process little bit as well, because there might be something they were saying did not get relayed back to me. So I wasn't quite sure what that interaction was about, may be to some extend I felt on the edge

In'viewer- Yah

P1- Then, emm, (Unclear) my clients felt on the edge all the, anyway with language

In'viewer- Yah

P1- [A short pause], Yah

In'viewer- OK, thank you. Ehm, how did you feel about the presence of an interpreter in the art therapy room and how did you respond to it?

P1- I think, initially quite conscious of been watched as perhaps the client did as well.

In'viewer- Yah

P1- That they were watching this process, and it made me think quite carefully of when I was explaining the art therapy process or just a short introduction given each session. I had to think quite carefully about how to construct my sentences in order to relay to the client and I found that was quite odd at first.

In'viewer- Ehm

P1- And..emm.. it didn't feel so natural, like if you just talking without been through the interpreter I think you [short pause], the emphasis on words and more how you say things become a lot more natural, whereas what I rather say it through the interpreter may come out... it is like a different way

In'viewer- Yah

P1- because of the different emphasis on words.

In'viewer- Yah. Yes...

P1- And there is another bit...and how did you respond? I thin as time went on I relaxed a little bit with that, and I met with the interpreter before and after the session

In'viewer- OK

P1- Amm, and she was very interested about art therapy and wanted to know how.. about it. But there was also that dilemma of how much do you talk about art therapy or talking about art therapy that just happened with that child of in terms of confidentiality and the...sort of the transference that you feeling of was that coming out through or from the interpreter, was that right. So as I became more comfortable with the interpreter, because she was interested. It was getting that right balance of how much she was drawn in to it or not.

In'viewer- Yes. Just before go to the last question, I don't know if I have put that in the

information sheet, or don't know if you are expecting this, but do you feel..emm..are you OK to make, express, make a visual expression of how did you feel, like the presence of an interpreter or what did you feel about using interpreters...

- P1- Visual expression?
- In'viewer- Yes, I mean like a drawing, a sketch or something?
- P1- Ehm [short pause]. I need some papers (laughter).
- In'viewer- Actually...
- P1- Or just on the back there
- In'viewer- Yah, I think kind of a.. it was been a bit
- Do you think this is too small?
- P1- No, no..yes
-It is a nice book
- P1- So a visual expression, to show how I felt about...
- In'viewer- Yah, like about anything in relation to your experience working with interpreter or may be since you started talking about your experience today like that might have a [short pause], like awakened some feeling, if you like related to you
- P1- Yah
- In'viewer- Could you do it here please?
- P1- Emm, [long pause- making the drawing- two minutes and three seconds].
Yah (laughingly)
- In'viewer- Thank you very much
[a short pause]. Would you like just give me..., or say anything...
- P1- I think..ehm..as for the experience that I was talking about was a new experience for me
- In'viewer- Yes
- P1- And..so I felt sort of quite new and [short pause]. And then the client was about keeping thing very kind of safe
- In'viewer- Yah
- P1- contained and I think using interpreter helped me to, sort of, gently, sort of open, this sort of egg, sort of cracked, and just do it in a very, sort of gentle way and slowly and I think the interpreter enabled that to happen. Ehm, but once..emm...the client started to feel comfortable with the art materials they were kind of sort of, they were freer and I think I saw sort of different parts of them really, through the art materials, which might have been a little bit too contained by the interpreter
- In'viewer- OK

- P1- Emm [short pause]. Yes, I think this is a possibility I will be doing some work again, I will be using interpreters even though I haven't used interpreters for a while. Actually, I do more research into it my self and may be talk to other art therapists who have, because [short pause], because I am dwelling on one experience really and from that...emm.. I am going in thinking interpreting can be very supportive, but it doesn't always help. And there are sort of areas, which can be a bit confusing of how much you draw the interpreter in or out, for that understanding of art therapy, that not drawing them in so much that your..emm..breaching on the confidentiality of the material and the client that you are working with.
- In'viewer- Yes, Yah. So, it was like that in that case like, the interpreter is like say in what stage until..he helps while the client is still like in the shell inside the egg. So the interpreter at that stage can help you to crack that shell and to open, like in your experience in that case that you tried. So that, after the client was, kind of, more comfortable and had more freedom to express their....
- P1- And to be a bit more them selves, I think, as I thought a bit more my self really
- In'viewer- Yah. But the interpreter, kind of facilitated or made this easier, that process, in the beginning?
- P1- Yah. But... so I think it needs from session to session to evaluate whether is this, is the interpretation helping or hindering. May be
- In'viewer- Interesting
- P1- So may be needs to be evaluated quite often, that it is not just fix thing that going to be there for the whole of the therapy, but [short pause]. I think the use of the interpreter at the very beginning when talking to the family members and the school Senco that was essential.
- In'viewer- Yah. When, if you...that is obviously is your opportunity if you like, if there is anything further to add to the discussion that has not been covered?
- P1- [Short pause]. Well, I think it is an area that perhaps art therapists, or drama and music therapists should be, may be to cover really. And may be in training, that of, working with clients with other languages, which is the best forms of communication and the ... of using interpretation. I think that would be valuable in training. To the kind of, to start that thinking, rally. I think I [short pause]. The..ehm..applying for there will be quite a lot of interpreting work happening there. So actually going through this process is actually informed me that part of my induction if I get that piece of work is a...to enquire more about the interpretation, interpreting I mean.
- In'viewer- In your new place that you are going to work...
- P1- Yah, yah. I think, well I don't totally know whether is automatic that interpreters used or not
- In'viewer- Ehhm
- P1- It is interesting, I said interpreting – interpretation
- In'viewer- Yah
- P1- That quite, just makes me think that in art therapist we not [short pause]

making assessment...do you know what I mean?

In'viewer- Yah, of the work and the process....

P1- Yes yes. But it is interesting that coming together. I don't know, if that is come (laughingly) up in your research?

In'viewer- Yah. Yah, interpretation is like kind of something that the art therapist tries to avoid like...

P1- Exactly, you supporting the person to reflect through the process that they are going through and the images coming up

In'viewer- Yah. Interesting how close the two ways are, but may be have different meaning and context...

P1- Oh yes, because the interpreter...what the client may be saying, are they doing the interpretation?

In'viewer- Yah, but it is like linguistic interpretation and the other one may be more emotional or some other things

P1- And, also there is something about asking questions, which have...when you asking questions of the client, how much of your own agenda in theses questions

In'viewer- Yah

P1- And making them as reflective as possible of what the client is bringing

In'viewer- Yah

P1- So, I don't know, an example..emm..[Short pause], a client could say about something that they were drawing [short pause], they could say, oh this was a house I used to live in, now, art therapist could wrongly bring there own interpretation of that

In'viewer- Yah

P1- And bringing some of their agenda, that is what we try not to do. Or they could ask a question of literally reflecting back; so this was the house that you lived in? To enable the client to continue, to give them confidence to continue, and I am wondering if that is sometimes could be lost

In'viewer- In translation

P1- Yah. Of how you ask the same...it could be the same question, but how it is phrased in another language?

In'viewer- Yah

P1- Or how the interpreter has phrased it?

In'viewer- Exactly

P1- So there is two issues, isn't it, is the interpreter's phrasing and also how it is phrased in another language.

In'viewer- Yah, yes. Sometimes it is like may be asked a leading question while you didn't want it to be like this

P1- Yah, yah. Again the emphasis on the word as well

In'viewer- Yah, and the vocal things as well

P1- And there was..I think there was one occasion were the client was trying to explain to me what something was, because I think there was a bit of cooking equipment that they were trying to explain that their mom had have used to cook, well I now know that it was some sort of container to cook their favourite food, but to explain that, even through the interpreter, was actually. We got there eventually (laughingly)

In'viewer- Yah (laughingly)

P1- By that time there was quite of laughter, because, you know, when I finally twigged and fed back through the interpreter, my understanding that I was relieved (laughingly)

In'viewer- (laughinly) yah.

P1- Do you know what I mean?

In'viewer- Yah

P1- So, I wonder how that process would have been if we did not have the interpreter. It might have been longer; it might have been in a very different way through drawings

In'viewer- Yah

P1- So, yes. Language, which isn't..emm..when you get words which don't exist in one of that languages

In'viewer- Yah

P1- Because it is cultural, different cultural practices, they not represented in my language

In'viewer- Yes, likely. Yah
[Short pause]
So there is nothing...

P1- I don't think so. I don't know if I answered all right? (Laughingly)

In'viewer- Yah, yah (laughingly). Thank you very much for your time and for all your answers you gave and provided today. I think, there are a lot of information I can work with them and try to find key elements in this and in your experience and all the information you provided. Thank you very much and I am going to stop the interview now.

P1- OK. Thank you.

Interview duration: 41 minutes and 18 seconds

Transcription of Interview 2
Participant 2

22 January 2015

- Int'viewer- OK (XX). Now, as you know, that is my research, you already know about my research title
- P2- Aha
- Int'viewer- and you had an idea through the research information sheet and the other documents I sent you.
- P2- Aha
- Int'viewer- Thank you very much for your participation.
- P2- It is a pleasure.
- Int'viewer- Emm, is it ok if I start...
- P2- Yes, sure
- Int'viewer- ...asking the questions. It is a set of six questions.
- P2- Yah
- Int'viewer- In total, and answer any of them at your convenience. The first question is: what is your view about the use of interpreters for non-English speaker clients in art therapy?
- Just before I ask you to answer this question I just wanted to remind you also like, about, I don't know if you already know about the confidentiality and what I am doing with the data
- P2- Ehm
- Int'viewer- The data will be kept confidential and not be shared with any other agencies or departments. It just will be kept only for this research purpose and will be transcribed anonymously and your name and details will not appear on any document. You always have and welcomed to ask me if you want to have a look at the record of this interview or the result of this research should be always available for your self and for the other participants as well. And any concerns or any thing you raise from this interview or any latter events, you should be able, you should have contact details of the university dean
- P2- Yah
- Int'viewer- And our...the department of that school, where I am studding in Chester
- P2- Yah
- Int'viewer- So all these things are clear to your self?
- P2- Yah, absolutely yah. I read the participant information sheet. I am fine. I am fine with that, yah.

Int'viewer- That you. Sorry, I should have said at the start

P2- No no. That is fine. It is good to check out. I am fine with it.

Int'viewer- OK, thank you. So we come back to the same question; what is your view about the use of interpreters for the non-English speaker clients in art therapy? How do you feel about...what is your opinion about it?

P2- Yah. Well, looking at the way is the question, I suppose, I need a sort of tell you what I think about the word 'interpreters' and then non-English speakers.

Int'viewer- Yes

P2- Because, amm, I know you were an interpreter in other work that you have done

Int'viewer- Yes

P2- And familiar with the role of interpreters in impression case.. etc..etc. Amm, within our context, working in schools

Int'viewer- Yes

P2- Amm, really the adults who already working in the school, usually, who are speaking the home language, in fact another tongue of the child

Int'viewer- OK

P2- So, I am not sure that I would use the word interpreter. There is a range of words that we could use...

Int'viewer- Yah

P2- For that role. So the main one, I think, would be bilingual support worker.

Int'viewer- Oh, I see. Yah.

P2- So, for me, in my work, it might be different for other people in other work, between 2001 and 2007 when our work really kind of started with full momentum in Manchester it was specifically working with asylum seeking and refugee children. So all the children we worked with were non-English speakers or coming on to that, amm, then...amm, what do we mean by non-English speaker? Because, do we mean zero vocabulary in English or a kind of working knowledge of basic vocabulary or do we mean a more sophisticated..amm..difficulties around explaining complex notions and thoughts? So, just to start with first thing

Int'viewer- OK

P2- So, the other forms of interpreters we'd have in schools would also be teaching assistants, who happened to be speakers of other languages, the language of the child, so not the bilingual supporter workers, but a teaching assistant. And also sometimes a teacher. So we might have a teacher who speaks another language, who picks up the needs and then makes referral of the child

Int'viewer- OK

P2- And so..then it is linked to some other questions I think concerns...

Int'viewer- Oh, yah

P2- So, my view is..amm..it depends on the child's needs and the therapeutic aims of the work

Int'viewer- OK. And the levels of their non-..., of their ability to..

P2- Yes, in deed. Because I worked with some children..amm.. who were not English speaking, but I speak French and Italian

Int'viewer- Yes

P2- So, I have been able to speak with children from...amm.. Francophone Africa in French. So they are not English speaking but the question assuming also the therapists isn't speaking another language

Int'viewer- Yah

P2- So..yah..So..am..if we assume it is a language that I don't know, then usually a bilingual support worker who would have referred the child in the first place

Int'viewer- Yah

P2- And they may or may not be involved in some or all of the sessions. So, that depends again on the needs of the child

Int'viewer- I see. OK, so will.. may from there I will move to the second question and see if I have ..ee..may be your answers to this question may also..ee.. be linked to the first or the other questions

P2- Ehmm

Int'viewer- What informs the art therapist's decision in using interpreters in direct clinical work with non-English speaking clients? Again it is non-English

P2- Absolutely yah. So [short pause]. So when look at the referral and you working out what the clinical formulation is, why you working with this child or young person..emm..then you working out the brief to which you working..emm..So what informs the art therapist's decision? One is whether the child can understand what an art therapy session is

Int'viewer- Yes

P2- So, there might be ...and it has been a decision at some points to have a bilingual support worker or teaching assistant with the same language as the child

Int'viewer- Yah

P2- In the beginning, to introduce the child to the therapist and to explain what the art therapy is and the child know the tongue

Int'viewer- OK

P2- Once that is done, it can be that the process it self, which is non-verbal and creative, and there is a lot of non-verbal communication going on in between the therapist and the child

Int'viewer- Yah

P2- that the process can happen with very few words

Int'viewer- Ehhm

P2- So, there is some children who are English speakers who use very very few words

Int'viewer- Yes

P2- While I have worked with children who used no words. So it is the art process that is crucial, the creative process And, we have worked with children who don't speak...amm...and...amm...can't hear, so they can see..amm..but in that case the therapist developed a sign languaging..not sign language, but they developed a sign language. This was in a special school. That is a deferent issue I know, but it is a question of interpretation

Int'viewer- Yah. Because may be the reason they are not speaking is because, not because they don't want to speak, it is because they can't speak

P2- They can't speak, yah yah. Sorry it is a digression may be, but there was a teaching assistant who knew sign language.

Int'viewer- Yah

P2- So the teaching assistant could do some interpretation for the children in sign language and teach the art therapist some sign language

Int'viewer- Yes

P 2- OK. So that is..we sort of put that aside because it is language that you are interested in really. So what informs the art therapist decision in using interpreters? I need to take may be a concert example

Int'viewer- Ehm

P2- So I was going to do a group with three young women, three girls in a secondary school whom all from the Democratic Republic of Congo. So, they spoke some French, some English and they were fluent in Lingala

Int'viewer- Lingala

P2- So, my decision was to invite the bilinguist support worker...[a laud sound of police/ambulance siren coming from outside]

Int'viewer- Probably we can just pause because of ...

P2- Because of ...yah..yah. I can say that bit again

Int'viewer- Yes, yah. You can..

P2- OK. I give you a concert example, amm, I...a school I was working in once referred three teenage girls for art therapy, they had issues, minor issues really around amm.. containment of their emotions in school, acculturation, not sever behaviour problems, but clearly they needed some support, confidence building. And we decided to have the bilinguist support worker who was working in the school, who shared the same mother tongue; Lingala, as these three girls in the sessions. I also knew that he was sensitive to the art therapy process

Int'viewer- OK

P2- Because I had worked with him with the previous child's, one of our early referrals from the DRC, another family situation. In that case was a primary school child, who was fluent in English, so I didn't need him in the sessions, but he helped with the referral and I knew that he knew something about art therapy process. So, he co-facilitated, is the way I put it, because we have to look at the role of the interpreter, bilinguist support worker; the TA, I use the word 'interpreter' to mean those other roles as well.

Int'viewer- Yes, OK

P2- To look at the role of that person within the session, because you have got the therapist, the child and the image.

Int'viewer- Yah

P2- And then you have got another person. And that person brings their own cultural heritage, their own thoughts, their own feelings into the equation unless they are literally translating word for word

Int'viewer- OK

P2- I think in an art therapy session, in a creative art therapy session you need someone who's not just thinking about literally about word for word but can entre into the spirit of the session. So I invited him to co-facilitate, so he was also drawing in the session. I was doing some drawing and the three girls were also drawing. And, because I know French and they knew some English, I obviously knew English, we spoke in French and English, but also Lingala was been spoken as well. And I was encouraging that, because I think it was important for children to use their first language; their mother tongue, to express thoughts and feeling about emotion, emotional state, because it may be or may not be easier to talk in that language.

Int'viewer- Yah

P2- And what came out was really interesting because the girls talked about the Lingala word for, for instance, elements of nature; like sun or the moon, as being a dirty word. So the word for moon, I can't remember what it is in Lingala

Int'viewer- Yah

Participant 2- But when they talked in Lingala, their perception of it was it was a dirty word. So, I then explored with their language around what is the French word for, you know, sun or moon (soleil ou la lune), in French and English. French and

English weren't dirty words and yet it is the same object

Int'viewer- Same object

P2- So we then had a discussion about the value we put, the students' perceptions of their own language. Language has a strong affiliation with identity, doesn't it?

Int'viewer- Yah

P2- And, we discussed this, and is it possible to have, to call a word that name the sun, the moon as a dirty word? And they could start to see that it isn't a dirty language, it may have a lower value or be given a lower value in a colonial, post-colonial situation

Int'viewer- Yah

P2- Where, you know, French and English are given a higher value because of like, amm, a kind of cultural connotation, a cultural value given that it is better than their own language from a village, from home.

Int'viewer- Yah

P2- So we had a big discussion about that and they drew images, pictures that came out from images they have drawn, these natural elements we talked about and that actually is the same elements, language can't be dirty. There are dirty words

Int'viewer- Dirty words

Participant 2- Swear words in languages

Int'viewer- Yah

Participant 2- we talked about that as well. In English and French there are swear words

Int'viewer- Yes

P2- But..so for them it was a useful exploration of their three languages and the value they were placing on them. And in terms of the reflection of values that society was giving, or which society gives which value

Int'viewer- OK. So those words that they called it, they perceived it as a dirty thing, object, was it something that they have..was only..eee..they were the only one who were perceiving those words as dirty or their culture or the people in their back home were all having the same issue?

P2- I don't know, I don't know. I imagine that it is a social, a societal, but I don't think.. I think it is quite a complex notion, isn't it?

Int'viewer- Yah

P2- Awareness of these things, politics come into it and racism comes into it and history comes into it. So, I shouldn't imagine that in the village, you know, I imagine the village for people may be are not speaking, whereas probably not speaking English, they may speak some French, but they are proud of their own language, and..I imagine.

Int'viewer- Yes

P2- And, they came from that space and what we could do in therapy was to get in touch with that pride of their own culture and the pride in their own language

Int'viewer- Yah

P2- So, we didn't analyse what other people's value

Int'viewer- I see

P2- We analysed and reflected on what they felt.

Int'viewer- OK, yah. Just wanted to clarify this...

P2- Yah yah, sure. So, I think it would require another huge study in a way I was concerned about helping these girls to feel proud about whom they are. That agenda that came only out when they brought up this issue.

Int'viewer- Yes

P2- It came naturally

Int'viewer- Yah

P2- From what they were saying during the session

Int'viewer- Yah. So in that example, Ehmm, which is very reach and got a lot of links and the...very much concerned...like the purpose of this research concerned with that type of examples, you found that the interpreter was wrong, or the person who speaking, the bilingual..the bilinguist, whoever taking that role to help with communication

P2- Yah

Int'viewer- Was not..you didn't prefer or that your decision was not about needing someone to assist you with language, you also preferred that person to be same cultural background or have some...not just to use it solely for linguistic purposes?

P2- Exactly, Yah yah. It just...it happened quite naturally, because he was working in the school at the time. It didn't involve extra money or finance or commissioning to bring him, he was working in the school already.

Int'viewer- Yah

P2- And it was natural even they were a group of three I didn't need a co-facilitator, I could ran a group on my own with three

Int'viewer- But I felt we would be working in French and English and it would be richer if we could also work in Lingala. And I knew this person had an interest in working...emm...you know..on emotional needs of young people and children. So, for that reason

Int'viewer- OK

P2- The situation presented it self as a possibility

Int'viewer- Yah

P2- So, I though, Oh, let's try this

Int'viewer- OK

P2- And, it kind of worked. It wasn't a long series of sessions, it was about six sessions, but provided a really good space for the girls to explore identity, and that won't something we foresaw

Int'viewer- Aha

P2- But I suppose it was my experience of working with, I mean all the children we were working with that time were refugees and asylum seeking children

Int'viewer- Yah

P2- And, a lot of the time we didn't have the opportunity of working with somebody of the same language in the session, because there wasn't that person

Int'viewer- Yahh

P2- So, more recently, for instance, we have had a person working with a Chines child

Int'viewer- OK

P2- But even though, we have tried Mandarin and a Cantonese speaker, the child and their family speak a dialect of which there is no support worker in Manchester, so we had to work completely non-verbally

Int'viewer- And you didn't ask or look for interpreters with that...

P2- We did, yah, in that...there is another case several years later in another school, in a primary school, but it wasn't possible

Int'viewer- OK

P2- Because there are many many many different dialects in China

Int'viewer- Yes

P2- And we couldn't match it up at all. So, then we didn't have a choice

Int'viewer- Ehmm

P2- But in this case, the choice, you know, the opportunity presented it self.

Int'viewer- Yah, yes. Really interesting

P2- And kind of linked to that, I suppose..amm..I worked earlier, a few years earlier, with a group in primary school of nine children of different ages. There were all refugee children in school

Int'viewer- Yes

P2- And, because it was a bigger group, and because a teaching assistant who was also bilingual support worker, who was working in the school, shared the language of some of the children out of the nine

Int'viewer- Ehm

P2- There were few at the time from Afghanistan, and she spoke Dari and Pashto both. So, she could speak with..with different children and she..we set that out as co-facilitation. The problem was she wasn't sensitized to therapeutic work

Int'viewer- OK

P2- And it was actually quite difficult...umm..because she would sit near a child and make comments on their picture or about the perspective or, you know, I mean really inappropriate comments

Int'viewer- Yah

P2- And I had to talk to her about not commenting on the children's work and trying to (laughter), trying to ask her not to say anything, because she wasn't sensitized to the way that we work

Int'viewer- Yah

P2- In art therapy and notions of art were completely different

Int'viewer- OK

P2- So, it was hard work. It was like, it was hard work. And it was because I had that experience that I reflected very carefully about involving a bilingual in the future.

Int'viewer- Yah

P2- But in the first case I gave you, I knew how this person sort of understood something about art therapy process

Int'viewer- Yah

P2- That is why I was very confident in involving him in the work with that group in the secondary school

Int'viewer- Yah. And that happened after the first...

P2- Yah yah. Sorry, I am going back in time, because it was..I was very clear that it would work, the first example in the secondary school I was talking about, and partly because I have had the experience of..umm.. yah..I have...yah yah. Because co-facilitation, if I am saying I said to you right in the response of the first question, you know, the interpreter and bilingual support worker is another person within the therapeutic set of relationships that constellate

Int'viewer- Yes

P2- Between the client and the image and the art therapist and the image and the art therapist and the client, then you got another person. They are not just machines otherwise you could have a kind of translating machine

Int'viewer- Yes

P2- you just punching the word and if you just want the word. So they bring their whole personality

Int'viewer- Yah

P2- So that experience in the primary school with the nine children..amm..taught me that.

Int'viewer- Yah

Participant 2- Yes, yes. That it is not, yah, you need to be careful in that

Int'viewer- Yah

P2- Involving someone in witnessing and been part of the art therapy process

Int'viewer- OK, thank you. Am I ok to go to the third question?

P2- Yah, yah.

Int'viewer- Are there any other alternatives like, obviously from your experience, the examples you just mentioned..amm..you might have indirectly mentioned or referred to this, the approach, the way how you approached the..the case, but is there any other alternatives may be you, even if you can use your previous examples as..and to consider them in a different, different scenarios of them, or may be for future plans, like if you don't want to use interpreters in that, to avoid the confusion or anything like this? Are there any other alternatives?

P2- Yah, I think there are. I think there are if you, if you not, one is unfortunate enough to have the situation presented where a person with the right skills therapeutically and linguistically if they are not available. Yah, we have had many, we just have to think laterally really. Amm, there been many cases, I am just sort of thinking of different ones. Well, one I have already mentioned is the art process it self.

Int'viewer- Yah

P2- Amm, but there is the issue around explaining to the child why they were in one-to-one or in a small group

Int'viewer- Yah

P2- So, there could be a meeting between..amm..an interpreter of whatever kind they are, and the family; and the parents. So the parents can explain to the child or if the parents have enough English to understand what it is, the space we providing, then they can explain

Int'viewer- OK

P2- Because that is a crucial thing, understanding what art therapy is.

Int'viewer- Yah

P2- If the child can grasp the notion that this is a special place where they are free to work, as they like with their own imagination and with materials, using their own choice, an agency. If the child can grasp that then you can work, then art becomes the medium

Int'viewer- Yah

P2- There are other times were have used a dictionary in the room

Int'viewer- Aha. Yah

P2- So this was an Urdu speaking child in from Pakistan. I know just greeting in Urdu. I know a few words, but she would have a dictionary, so she knew very basic English, but she would use a dictionary and then we would talk about the artwork using the dictionary.

Int'viewer- Yah

P2- Amm, another way is, ammm, there are companies, I can't remember name of the company –Uhhh [a vocal sign of frustration], that produced books, bilingual books and bilingual dictionaries with tape recording and with picture dictionaries

Int'viewer- Aha

P2- So you can immediately look at the picture and it is written in...amm..the language, the two languages in terms of vocabulary

Int'viewer- Yah

P2- So, I have used those as well. Amm [short pause], that is quite good, because gives the child.., I think we have to acknowledge the wisdom the child brings

Int'viewer- Yah

P2- In their own language, even if they are a small child

Int'viewer- Yah

P2- Another child I have worked with gain, no this child was from..amm [short pause]..amm, from Angola, and she spoke..amm..she spoke a bit of French actually. She was from Cabinda, which is a smaller part of Angola, who has self-determination. She spoke French. She spoke Lingala and [short pause], she spoke Econg and she spoke English. She spoke four languages.

Int'viewer- Yah, four languages

P2- Might not have them all correct, I think so. And we developed a dictionary, so that she would have or kind of a vocabulary book. She would write a word in one language and then in all the other languages.

Int'viewer- Yah

P2- And, I spoke, I spoke a bit of French in-between with her

Int'viewer- Yah

P2- Amm, but we had the bilingual support worked with her as well. So we could celebrate. The point here I make about celebrating her knowledge.

Int'viewer- Multilingual

P2- Multilingual, yah, she was quadrilingual. So that many children that who were quadrilingual or trilingual or bilingual. So a funny, this fact goes unnoticed. So the very fact acknowledging, so even though we don't have an interpreter we are acknowledging the existence of the languages, language or languages in the child's psyche.

Int'viewer- Yah

P2- And that is important.

Int'viewer- Exactly

P2- Amm, so that was a young child and acknowledging that in the classroom, so she was on the table and most of the other children around the table spoke other languages as well

Int'viewer- Yah

P2- So this became a common experience of having more than just English

Int'viewer- Yah

P2- And which made her feel less alone, it made her feel like more belonging to a community where other people spoke other languages and nobody understands all the languages that everybody understand in the classroom

Int'viewer- Yah

P2- So can take that from the therapy into the classroom. Amm, so, yah yah, that is, that is...And and yah, using language, using the Internet for older children, suing the Internet to get keywords translated, is possible. So lots of different ways of creatively working with the other, in terms of the language been and other

Int'viewer- OK

P2- And celebrating it, bringing it into the room. And scripts as well

Int'viewer- Yes

P2- In different language scripts

Int'viewer- OK

P2- Really important

Int'viewer- Yah

P2- Ehmm, acknowledging the knowledge of the child or the person, yah, but you

have to be, yah yah.

Int'viewer- Yes. They are good examples, yah. In your experience how did the inclusion of an interpreter helped in progressing the therapeutic aim and outcome?

- While you have mentioned in your first example the role of the person you used as an interpreter in the therapeutic process, but then if you want to elaborate on bit, on that point, how helped progressing the therapeutic aim and outcome?

P2- It helped in a number of different ways; one it brought [short pause], it brought the language and expertise around the language from an adult perspective into the room

Int'viewer- Yah

P2- So, I would never known how, I couldn't have responded to their feeling or their, suppose I could really, about their language being dirty.

Int'viewer- Yah

P2- I suppose I could have actually, but I don't know whether we would have got into that discussion, because they may not have been speaking in Lingala from the first place

Int'viewer- Yah

P2- To have had that question arising

Int'viewer- Yah

P2- But it was a different experience, it would have been a different experience for me telling them that their language is not dirty to an adult, who they respect in the school, speaking to them

Int'viewer- Yes

P2- Through, through my, raising it I suppose and exploring it. Amm, so I suppose there was a reflection of them selves and the adult world that they come from, here and now, within the room, who was an expert in the language

Int'viewer- Yah

P2- So, we could then pick and explore..amm..the nature of language

Int'viewer- Yah

P2- And the poetry of language, because we could talk about the moon and the sun and how beautiful when we think of the moon, when we draw it and we think of it, and how crazy it is think that a word is dirty.

Int'viewer- Yah

P2- You know, and the can apply it to the whole language then

Int'viewer- Yah, yes.

P2- And then also identifying swear words and dirty words in Lingala, which I wouldn't know at all, I do know some (laughingly) in French and English. So we just went a long way. So, it was bringing the knowledge of the language and the cultural associations and those over tones, we spoke about before, into the room

Int'viewer- Yes

P2- Amm, and [short pause], how did it help in progressing the therapeutic aim? (Reading the question). Well, it also helped, ammm, elaborate the aims, because the aims were about building self-esteem and confidence

Int'viewer- Yes

P2- So, within that, amm, self esteem, confidence or perception about their own language is a subset of the whole, you know, self identity

Int'viewer- Yah

P2- So it actually did developed the aims

Int'viewer- Yes

P2- You know, and it certainly contributed to the outcomes

Int'viewer- OK

P2- And even in the other example I gave of the nine children at the primary school, I told about the difficulties, but there were also lots of positives. There were more positives than there were negatives.

Int'viewer- OK

P2- So I learned that you have to help someone who is going to be in that role of an interpreter to understand the art therapy process and may be some people are not cut out for it

Int'viewer- Aha, yah

P2- But, amm, more preparation, I could have done more preparation. But even, it was extremely useful to have someone there, because this group developed their own themes

Int'viewer- Yes

P2- So I didn't impose themes but we would have games in the beginning, physical worm up games, using the body for a few..amm..minutes, which they copied each others' actions. That didn't mean any words

Int'viewer- Yah

P2- Working with children, if you working with the body, if you working with emotional states, amm, a lot is stored in the bodies. So, if we started doing, doing..doing few drama games, reflecting and repeating and no one need instruction, because the children just got into that

Int'viewer- Yah

Participant 2- That was very short, two minutes, and then we would go into working separately. And then came out from the children's discussion at the end. So, what was important to those sessions was the end discussion.

Int'viewer- Aha

P2- Because we do the games at the beginning, then they were going often on their own. Where they could copy, I had laid out the work..the table station anyway. Then we would go around and work individually with them and then they would come together, and sometimes she would be able to help, articulate what was the children were trying to express in the group

Int'viewer- OK

P2- For everyone to understand

Int'viewer- Yah

P2- Because she talked a little with them in Dari or Farsi. Yah. So that was about getting meaning out of the images, from the child's own language. And all the sense of being comfortable and being at home and being..amm..close to

Int'viewer- Yah

P2- You know, we benefited from all of that really

Int'viewer- Yah

P2- So, we got, I think we, I think it was, it was also very rich. It was very very positive experience; I enjoyed it all in all. So it helped. It helped facilitate, and also I needed another adult there, because they were none children

Int'viewer- Oh yah

P2- So I needed another adult

Int'viewer- To co-facilitate there

P2- Ammm, The therapeutic aim and out come (reciting from the question), yah yah. The aim there was for the group to explore whatever they wanted to explore and these themes came out for instance; the weather, and that evoked powerful things; other child, yah, walking over mountains and his father been shout, he survived actually, the father's shout, father has survived. He was, he was, sorry it was a land mine, but it exploded..

Int'viewer- Ehmmm OK

P2- And his leg was severely injured. So they pictured this and then could explain this

Int'viewer- Yah

P2- Amm, but it was important to have an interpreter really. Yah, yah

Int'viewer- Yah, it is....amm

P2- Oh, yah. It links to the next question, doesn't it?

Int'viewer- Yah

P2- How did you feel the presence of the interpreter...(reading the question)

Int'viewer- Yah, I can may be..emm..read it for the purpose of recording, just to remember what is your answer is to this question.

P2- Yah

Int'viewer- How did you feel about the presence of an interpreter in the art therapy room and how did you respond to it? So, all these examples, as you mentioned, it was..there was some little difficulties you experienced compare to there benefits and help that you got from using, to include somebody else in the work, but how did you feel about it?

P2- Of the whole, very positive. I think an interpreter is a co-facilitator, because we co-facilitating communication. So, how did I feel? Well, when it was going well, when it was good, responded quite enthusiastically, I suppose, and warmly, and interested. I mean I am generally interested in languages; I always have been interested in languages. Amm, when I didn't feel as positive, I processed my own feelings (slightly laughing) pretty quickly in order not to give any message about..amm..what I felt, to the children. Afterword, I would debrief with the bilingiust support worker

Int'viewer- Yah

P2- In the group. So, I would just explain this isn't how we work.

Int'viewer- Ehmm

P2- So I would have to put my feelings on hold, because I couldn't deal, I couldn't be open there and then and challenge another adult in the room, it is not appropriate really.

Int'viewer- Yah

P2- So....(a loud noise of the police/ambulance siren coming from outside)

Int'viewer- Yah, I don't know, it is again

P2- Wait for the, yah

Int'viewer- Yah. I do apologise. Just to, may be to, in case if it is, emm, may be there, the question is clearly delivers the reason I asked it, put it there, but to make it a little bit clear, I mean; how, or did you tolerate another person's presence in the process, or how your role as an art therapist with...

P2- Oh yah. It is. It is a challenge. I mean, you know, we are working therapeutically and if a child, I can't remember, because it was long time ago, it must have been about ten years ago, so without, I haven't actually gone to, I haven't gone back to my notes, this is from what I can remember

Int'viewer- OK

P2- But, emm, it was something, you know, for somebody to be commenting directly about a child's image and on top of that it been a negative comment that the child should have done it differently, I don't know the roof of a house or perhaps... it was something very basic about drawing (a slight laughter)

Int'viewer- Yah

P2- I, obviously, I had a search of emotion within me..amm..of intolerance. You know, I am intolerant to see..emm..an adult responding to a child's image in that way

Int'viewer- Yah

P2- But [short pause] this wasn't strictly as an interpreter, because she was co-facilitating the group

Int'viewer- Yah

P2- So she wasn't. Do you see what I mean?

Int'viewer- Yah

P2- Yah, yah. So...amm..Anyway I tolerate, I have to tolerate it, I have to tolerate it

Int'viewer- Ehmm

P2- Or I think I even I have gently corrected her; or no no I think it is ok, you know. I think actually I did, I must have done it at the time. Yah, the memories coming back now, I think I did kind of just, without...in a nice way, just asserting the child's (a chuckle)

Int'viewer- right, yah

P2- the child's right to express themselves in the way they did

Int'viewer- Yah

P2- But may be this isn't strictly to do with the interpretation is to do with co-facilitation

Int'viewer- Yah

P2- But may be what I am saying is, the two were very interlinked

Int'viewer- Yah, yah

P2- So, when it is direct translation, I haven't remembered any, any real problems or issues

Int'viewer- OK

P2- Ehmm, yah

Int'viewer- Amm, if...obviously the last thing is just a, the last point is, is there is anything further to add to the discussion that has not been covered? Obviously this is

something for you to comment..

- P2- Yah, just I suppose want, a couple of points to raise; one is on translating letter of consent for parents, so we used to do that, but in that time one of our first children was from Iran and we had one of the admin workers was Iranian, Farsi speaking, and he wrote the parental consent letter
- Int'viewer- Aha
- P2- Because I think it is important to try to..amm..you know, affirm the fact that some of the parents as much as we can
- Int'viewer- Yah
- P2- We haven't been able to always do that, when we can we do. And the other one, was a slightly different one, one of my colleagues, who is bilingual; Spanish – English
- Int'viewer- Ehmm
- P2- And from Latin America her self, emm..knew of a young person who was struggling in school and the school referred this young person for art therapy
- Int'viewer- Ehmm
- P2- And the colleagues acted as a bilin-...as an interpreter at the beginning
- Int'viewer- Ehmm
- P2- Because this young person was not fluent in English
- Int'viewer- OK
- P2- But very fluent in Spanish
- Int'viewer- Yah
- P2- So that worked quite well for a few sessions, until the art therapy process took off
- Int'viewer- Aha
- P2- What was interesting though, my colleague was a saying it was, because she knew the family
- Int'viewer- Yah
- P2- It was quite difficult to separate [short pause], amm, talking to the young person and encouraging her to be involved in the therapeutic relationship
- Int'viewer- Yah
- P2- And, then as the relationship between the therapist and the young person started to kind of go with the flow, she found it very difficult to stand back and just interpret
- Int'viewer- Yah

P2- What the, between the art therapist and the young person

Int'viewer- Yah

P2- Eee, you know, and not, because there was already a relationship

Int'viewer- Yah

P2- SO I think that just an important observation, because it may be that someone is from the community or very close and wanting to...emm...add

Int'viewer- Ehm

P2- To what is happening. Although that can be important if you co-facilitating, but if you were in an interpreter role

Int'viewer- Yah

P2- Is important to help just the communication directly between

Int'viewer- Yah

P2- The therapist and the young person. So, we are, so that, that my colleague did translate for a few sessions

Int'viewer- What was your colleague's specialism? Like your..

P2- In counselling, trained counsellor

Int'viewer- OK

P2- In emotional and trauma support team

Int'viewer- Yes

P2- Who happened to also be speaking the same language

Int'viewer- Yes

P2- So, in this situation she was ..aa..performing the function of an interpreter

Int'viewer- Yah

P2- To help young person understanding what art therapy is

Int'viewer- Yes

P2- And to encourage the relationship right at the beginning

Int'viewer- Yah

P2- But it actually, it got of to a good start and after three or four sessions she didn't need to be present any more. This was a child who was really internalising

Int'viewer- Ehm

P2- And..ee..you know, had quite, yah, quite sever emotion, problems and issues

Int'viewer- Yah

P2- Amm, and then, and..strong difficult feelings

Int'viewer- Yah

P2- That she then started to explore. And then she started to write in Spanish on her images

Int'viewer- Yah

P2- And the therapist then could get them translated later

Int'viewer- OK. So the reason that the, your colleague felt..eee..later..either the therapist decided or your colleague decided that there is no need for her to continue been present as an interpreter in the session. What was the reason for that?

P2- The reason was because the art therapy process was underway

Int'viewer- OK

P2- The young person was creating images

Int'viewer- OK

P2- And they didn't necessarily need verbal interpretation

Int'viewer- Ehmm

P2- Amm, the metaphor that she was using, the symbols she was using were very expressive

Int'viewer- Yah

P2- And the therapist could empathise and could work with her actually non-verbally. Plus her English was improving and she used a dictionary. So she was using, developing her language skills

Int'viewer- Yah

P2- In the therapeutic process as well and then at time when she just wanted to, a flurry of words to express she would write on her images in Spanish

Int'viewer- Ehmm, would be translated

P2- And then, all those images were kept by the art therapist and with the child's permission, then the art therapist got that translated

Int'viewer- OK

P2- And so by the next session, she would know what was written in Spanish

Int'viewer- And your colleague felt at one point she cannot stop her self from interfering

into the process?

P2- Yah, she founded a bit, she founded difficult, because she knew this young person and her family very well

Int'viewer- Aha, OK. Yah

P2- Personally, you know

Int'viewer- Yah, yah

P2- Yah, yah

Int'viewer- OK

P2- Yah

Int'viewer- Yes

P2- So that was another point. I don't know whether that there are anything further to add. I think I mostly talked about, yah, when I was, talking about informing the, what informs the art therapist's decision, I talked mostly about explaining art therapy initially

Int'viewer- Ehmm

P2- But I think where there a complex notions or complex difficulties, then, you know, it is important to find a way, but then we talked about that latter. Either the use of a dictionary

Int'viewer- Yah

P 2- Or using, you know, Google translate, or using writing

Int'viewer- Yah

P 2- There are lots of other ways that we can deal with difference in language

Int'viewer- Yah. Would you consider all these alternatives before thinking about an interpreter, or..

P2- Yah, possibly

Int'viewer- will be the last resort?

P2- Aaa [short pause]. Nowadays yes (slightly laughing), because in those days we had a team with bilingual support workers from fifteen different communities

Int'viewer- Yes

P2- So all the main refugee communities in Manchester

Int'viewer- Yah

P2- We had people with the same language. So then there was a different situation. All the support services were under the umbrella of diversity and

inclusion team

Int'viewer- Ehmm

P2- And prior to that the EMAS; Ethnic Minority Achievement Service

Int'viewer- Yes

P2- And there was a team of, oh it must been a bout fifty bilingual support worker covering about fifty languages

Int'viewer- Yes

P2- So, our referrals came sometimes from these people who picked up the children's need in the school

Int'viewer- Yes

P2- So they were tell the head teacher, the head teacher in contact or deputy or the SENCO the email lead

Int'viewer- Ehmm

P2- So we got the referrals through, then they acknowledge. So they would have done the preparatory work and may be we go in and just work with the child

Int'viewer- Yah

P2- So..amm..Nowadays, we don't have that resource and if you don't happen to have the person, the right language in the school and the right understanding of the art therapy process that you have got to..emm..you have got to arrange for someone to come and then they, someone has to find that staff, so the school has to agree as well as commissioning the art therapy to commission..ehm..language support

Int'viewer- Yah

Participant 2- Which we did have in the case of the Chines children, I remembered earlier, but it didn't work in that, the language didn't that, the, even though we used both main Chines languages; Mandarin and Cantonese

Int'viewer- OK

P2- We, we couldn't, the, in the end, ehm, we had to use interactive non-verbal (a chuckle) communication

Int'viewer- Yes

P2- Because there was no linguistic parallel

Int'viewer- Yah

P2- So..

Int'viewer- Yes

P2- So, yah. I mean whenever we have children whose English vocabulary is not

wide enough to manage..ehm..art therapy sessions then we discuss that. So we have brought in when necessary. But, we look, yah, we look at other means first, because the art therapy process itself is so powerful, it is expressive

Int'viewer-

Yah

P2-

And, and layers of memory and layers of experience..amm..I dealt with. And if the child understands, children often intuitively understand the healing nature of the art therapy process

Int'viewer-

OK. So your experience basically is with, like your examples and your opinion and your ..ee..the..and your, the way you answered all these question is with your experience with children

P2-

Yes, and adolescents

Int'viewer-

And adolescents

P2-

Yah

Int'viewer-

Ok. Emm, I don't know if you have anything else to add, but at this point, if you don't mind I would just, I know this is not been mentioned in the participant information sheet, but there is an offer.. Just something that..

P2-

Ehm

Int'viewer-

While you raised all these experiences and ideas about using an interpreter and things..do you mind if you make a quick sketch or just visualise

P2-

Oh

Int'viewer-

Briefly what you have..this is, yah, something..

P2-

Yes, yah, yah, sure, sure.

Int'viewer-

I have got...

P2-

What, righty now you mean?

Int'viewer-

Yes, I mean the

P2-

Oh, right now?

Int'viewer-

Yah. So, there is a reason for that

P2-

OK

Int'viewer-

For not mentioning it, because I wanted to be spontaneous and not to be thought of before the interview

P2-

I see, OK

Int'viewer-

Yah

P2-

Fine

Int'viewer- Just, very quickly. I mean at you own time.

P2- Oh, gosh

Int'viewer- It doesn't, I am not saying it has to be quick or slow, but..

(Long silence; 9 minutes and 45 seconds)

P2- OK

Int'viewer- Thank you very much. Thank you D. I appreciate this, your time and your effort to..

P2- You welcome, you welcome. I think it is really important thing you doing

Int'viewer- Thank you. And this..ee..the drawing you just made will also be treated as part of the confidential documents and..ehm..after the interview..

P2- Ehm

Int'viewer- Will be treated as a document and you are welcome to have it back if you want

P2- Oh, thank you, yah. Yah, it is a nice idea. It is great idea to..to

Int'viewer- Thank you

P2- To suggest that

Int'viewer- Yes. Then obviously I will...all participants will be asked at the end

P2- Yah

Int'viewer- If they can, they like to make a quick drawing about the..

P2- Yah

Int'viewer- The....what we been discussing and talking,.. and hopefully they also be give more information about the subject

P2- Yah, yah. Good

Int'viewer- Thank you so much

P2- You welcome

Int'viewer- OK. Thank you.

Interview duration: 57 minutes and 38 seconds

Transcription of Telephone Interview 3

Participant 3

30 January 2015

Participant 3- Hello

Interviewer- Hello, (X). Good afternoon. It is Darron Hama

Participant 3- Yes

Interviewer- Yah, how you doing?

P 3- Just about, just about got back

Interviewer- OK. Sorry if it is inconvenient time. Do you want me to give you some more time to...

P 3- No. No, I think we are OK. What I haven't done, I haven't done any Homework on your questions. So..

Interviewer- It should be fine. I think my, so far I have interviewed two participants and they, specially one of them was, hadn't have a chance to look at the questions, but at the time when I asked the questions, so they could and...I believe an experienced art therapist like your self

P 3- Yes

Interviewer- Will be, it is not really....

M- Yes. I did, I did mean to think of them, but I have been pruning trees all day. I had a friend to come and help and when the friend comes and helps and the weather is good you think take the moment.

Interviewer- Yes, yah. So I think it is a set of six questions and I hope. Actually the last question is for you to comment on any of, anything further you want to cover, but it is just five questions...

P 3- Yah

Interviewer- I need to ask and, yah

P 3- Yah. I don't now how, where are you from Darron? I can't place your accent

Interviewer- Eee, I am originally from Kurdistan of Iraq. Ee, Kurdistan of Iraq is in Middle East where, yah. And..

P 3- Kurdistan?

Interviewer- Yes, Kurdistan of Iraq

P 3- Yes

Interviewer- Yah. And I live in Manchester

P 3- Yah

Interviewer- I am doing, now at the moment, eemm, at my final year of my study art therapy, study in Chester

P 3- Yes

Interviewer- Yah, so this research, I started it, I was waiting, obviously I contacted you last year. It was in May I think when first...

P 3- Yes, it is long time ago

Interviewer- Yes, and I was waiting for..ee..the Ethical Committee to..ee.. approve my research and they took a long time and just had to send it back couple of times and then..now I have got, I have got the, the approval and I can also like send you copy of the approval if you want to see it

P 3- No, it is fine

Interviewer- Yes, ...

P 3- I be more interested in, in your dissertation when you've, when you have done it, when you interviewed everybody

Inte'viewer- Yes, yah yah. Certainly I will. eee., when it is all, like...ee..when the final draft is ready and...ee..I will kind of would be able to..ee..give all participants, your self and other participants

P 3- Yah

Interviewer- To have a look and read through it and will be my pleasure, yah

P 3- Emm, how, I mean how many, how many other people have you managed to find?

Interviewer- Ee, actually my supervisor advised me to have six..ee.. which is..ee.. something that I need to re-discuss it with her, because I know for IPA may be six is a bit..mm..may be two or three may be enough for my research. So..

P 3- Yah

Interviewer- Amm, .. you are the third participant and

P 3- Yah

Interviewer- Thinking about, I have got one more..ee..participant on my list, but...So may be I will, hopefully four will be enough for my...

P 3- Yah

Interviewer- Research

P 3- Yah

Interviewer- Yes. And..emm..I...believe you have had an idea about the, the..main question in my...yah...the things that I am questioning in my...

P 3- Yah

Interviewer- Research..emm.., which is about interpreter's presence in art therapy setting and

P 3- Ehm, ehm

Interviewer- How that may have affect the process, how..yes..

P 3- Yah

Interviewer- And how the art therapists themselves..e..found it, found that..

P 3- Ehm

Interviewer- Experience useful or...ehmm...or any, anything else about that. And..so I have received the signed consent for, thank you very much

P 3- Yah

Interviewer- Emm, I will send you a copy, you will receive it next week. Hopefully, and it will be..yes..emm, it will be your copy and I can keep a copy

P 3- Emm

Interviewer- (A deep breath)

P 3- Are you recording this or taking notes, or..

Interviewer- Yes yah. I should have said, I should have told you from the beginning. Yes, this..I have got a software now is recording this telephone conversation, but obviously this introduction that we started doesn't need to be, may be, part of the transcription, but I will transcribe when I start asking

P 3- Yah

Interviewer- The questions, I will take that part, and it will be only for the purpose of that research and once I once I transcribe everything it will, will...there is no need record to be kept

P 3- Emm

Interviewer- Ehmm, and... So..ee..is it ok for me to start..

P 3- Yes

Interviewer- Asking the questions

P 3- Yes. Yah, start

Interviewer- OK, thank you. Emm..so the first question is; what is your view about the use of interpreters for none-English speaker clients in the art, in art therapy? People who, yah, none-English speakers or..

P 3- OK

Interviewer- People who needed, yah, the bilingual

P 3- Yah. Well I think it is, it is, [short pause], it is necessary in many places in order to be able to offer art therapy, because there are not enough art therapists with all the languages of the universe to..emm..to cover those eventualities. So, what I am thinking about is that, there is a...a centre in London, I think it is called Nafsiyat, which is, which is a therapy centre, not art therapy particularly. And they specialised in having people with all different languages, because they say that it makes a difference to people. If somebody can't speak their own language, because many emotional things..emm..come back to early experiences and even if somebody speaks quite good English some of their experiences will more naturally flow in their language of origin

Interviewer- Yah (quietly)

P 3- So that, I suppose, you might say the ideal would be to have somebody who can work with everybody in their own language, but of course that is not possible, because we don't have enough art therapists with all these languages

Interviewer- Yah (quietly)

P 3- And, and if you said that was the only way to do it then you would..emm..not be able to offer art therapy to many people. I did, there was one occasion when..amm..I was referred a client from Japan

Interviewer- Yah (quietly)

P 3- And in Bristol there happen to be a Japanese art therapist

Interviewer- OK

P 3- And we managed to arrange for her to work with the client

Interviewer- Aha

P 3- Amm, it took a lot of doing, because she had to be specially employed, amm, a, and special money had to be arranged and so on and so forth. And it was very difficult from a bureaucratic point of view, but we did it and I think she worked with her for...aa..twelve sessions and then another twelve sessions and that worked very well

Interviewer- OK

P 3- Amm, but of course there are lots of other people and, so what I am thinking about the people that I have worked with using an interpreter..amm, for instance, amm, we have quite a few Somali clients

Interviewer- Yah (quietly)

P 3- And we don't have a Somali art therapist, certainly not in Bristol.

- Interviewer- Yah (quietly)
- P 3- Amm, when I was working with somebody from Armenia, amm, there was not even an Armenian speaking interpreter in Bristol, amm certainly not an Armenian speaking art therapist, so we had to use an interpreter, and because there was no Armenian interpreter we used a Russian interpreter, because amm his second language was Russian
- Interviewer- Yes
- P 3- Of been part of the Russian Empire, I suppose we might call it
- Interviewer- Yah, Soviet. Yes, yah
- P 3- And curiously enough the interpreter we used was not a Russian, he was Ukrainian and Russian was his second language too
- Interviewer- Aha, interesting, yah
- P 3- But it worked, it worked well enough. Amm [short pause], I am not sure if you are including British Sign Language in your, in your survey?
- Interviewer- Ehh, not.. Actually haven't considered that as it takes me may be too..ee..takes me, may be move me away from my question and it might be interesting for further research, for..for ee..
- P 3- So I wouldn't comment then on, on my use of British Sign Language interpreters
- Interviewer- Yah
- P 3- Or shall I? I could, I could just say here, in response to that question is that there are now more deaf art therapists who are working with deaf people. Amm, and..I think it is possible to use, I have worked in art therapy using a sign language interpreter, amm, but the fact that there are more deaf art therapists who, who know sign language. Amm, I think makes difference to them
- Interviewer- Aha
- P 3- Amm, and sometimes I am thinking about my experience with the Asian day centre now, and there were no interpreters there, they kept promising and so we managed without an interpreter completely. And, so, then communication is a bit limited. So I think, I think we do need to use interpreters. We need to use them sensitively and realised that, that is a, perhaps second best to having a professional with the right language
- Interviewer- Yes, yah
- P 3- So, is that enough for that question?
- Interviewer- Yes. I think..ee.. it is answering quite a lot of the, the reasons for asking that question and may be in..ee..in the next coming questions..you may have some links to...some of your answers. You are....
- P 3- Yes, I half answered all of those really..

Interviewer- Yes, ...

P 3- So, so in sighting to use an interpreter. Amm, it is really, if amm, if the client does not speak English or not well enough to work in therapy, because you have to decide whether, sometimes people's English is good enough

Interviewer- Yes..

P 3- And sometimes, amm, sometimes people make the wrong judgment, because they haven't got the language for early experiences in English

Interviewer- Yah

P 3- And sometimes people need...amm...need interpreters even if you think, oh they can manage

Interviewer- Yah

P 3- So I think always ought to offer something, and of course if there isn't somebody with their own language. And I think, I think what it dose is to make services available that otherwise they would have not access to

Interviewer- Yah

P 3- But it just give you an example, which is not from art therapy, but from some other works that I did. Amm, which involved, amm, involved a conflict between a young offender and his girlfriend and her family and I went to see the young offender's family and they were from Pakistan, her grand parents

Interviewer- Yah

P 3- And the grandfather spoke good English, but the grandmother didn't say anything at all, just smiled and nodded and offered me cake

Interviewer- Yes

P 3- And so, amm, when I said, I think we might need the interpreter, the, ehmm, manager said, oh why? The grandfather speaks good English

Interviewer- Aha

P 3- I said, emm, I said, why? I am not sure about the grandmother; she was just sitting quietly by, but may be it was a question of English. I think we should have an interpreter just in case

Interviewer- Yah

P 3- We arranged the interpreter and the grandmother had plenty to say, it was just her English was not good enough to say it. So I think one always ought to offer, offer something even if the client says, no no, I can manage

Interviewer- Yah

P 3- Because for client is difficult discussion to make, because sometimes, ammm, especially if they are part of a minority to have somebody else intruding on a session, they don't like it

Interviewer- Yah

P 3- And also, when you are choosing an interpreter if it is a small community it may be somebody that they know, and when you come to therapy they may not want that person to know all the things they are suffering from or the private thoughts, so they might want to talk to the therapist about

Interviewer- Yes

P 3- So, there are issues that one needs to be bit aware of

Interviewer- Yah. Yes I think the next question is, ee, you..you have slightly mentioned some..eee..some themes that...ee.., which might be linked to this question. It is about; what informs art therapist decision in using interpreters in direct clinical work with non-English speaker clients?

P 3- Yes. I think that is what I thought that I was answering just now

Interviewer- Oh, OK. Have you..you seen the question...you have the questions in..

P 3- In front of me

Interviewer- OK, I see. Ok. So you have answered, read the question and answered it already. Ok. Ehmm

P 3- Yes. You know, I thought that is what I was doing in the last..

Interviewer- Yah yah, Yah, I think that is what I said, you may be, you have already mentioned things, but I thought you haven't heard the question, but you have read it, ok. Amm, just may be to avoid that confusion, I can..emm..read it and just to..eemm..may be, be aware that which question you are answering..emm, is that ok?

P 3- Just the last, the last things that I have said, since you last spoke

Interviewer- Yes

P 3- That is what I was answering that question on

Interviewer- Ok. Ok. That is great. Ok, thank you. Emm, so is it ok to move to the third question

P 3- Yes

Interviewer- So, are there any other alternatives?

P 3- (A deep breath), ammm [short pause]. I think I was talking by the alternatives. The preferred alternative is that you have a professional with, emm, who speaks the language

Interviewer- Yah

P 3- That very often not available

Interviewer- Yah

P 3- The other thing I suppose, ammm, you offer them a different kind of service, when somebody does speak the language, but that is, that is not really fair, because you need to, you need to offer, offer that service. So, ammm, I can't think of, I can't think of any other alternatives. Did you have things in mind?

Interviewer- Ammm..

P 3- Has anybody else offered you other alternatives?

Interviewer- I think ...ammm.., from your experience, just you talking as if you have used other alternatives in that kind of situations, so that would be.. it is fair enough if you always relied on interpreters or linguistic...ee..support, otherwise should be ok if you have no, if you haven't used alternatives, that means fine

P 3- So, I mean.. I mean, I am intrigued to know what other alternatives anybody else may have mentioned

Interviewer- Ammm, I have not got the transcribed copy of the other interviews actually. I..ee..just thinking about alternatives, ammm, thinking what similar to..ee..what you have mentioned may be other professionals or sometimes [short pause], may be art therapists,..ee..or some of my participants think, like can, the art therapist can still go work with the, with the client, ee..

P 3- Yah, I mean that

Interviewer- And rely on the imagery

P 3- I mean that is, that is what people often do, they say well there is no point in referring somebody to art therapy, because their English isn't good enough. But you shouldn't think like that, because that is discriminating against somebody just for not having good enough English. You should be providing an interpreter. But then again that also cost money and so sometimes people, ammm, use that as an excuse not to.

Interviewer- Yes, yes. That is great. I think we can move, if that is ok with you, to the fourth question?

P 3- Yes

Interviewer- In your experience how did the inclusion of an interpreter helped in progressing the therapeutic aim and outcome?

P 3- Well, I mean they, they help with communication, because otherwise people, you can't understand each other. So for instance the, ammm, the man from Armenia who I worked with, he only had about five words of English

Interviewer- OK

P 3- Even after five years in England, because he was too traumatised

Interviewer- Aha

P 3- And so, if it was not the interpreter, he, we would not be able to talk to each other. So, amm, at very basic, he, he speaks, the interpreter translate to me, amm..I speak; the interpreter translates back to him. Now, what is really important is that the, ee, feedback exactly what they say and don't re-interpret it themselves.

Interviewer- Ehm

P 3- Amm, and, hmm [short pause], you know, I, I give you an example, I was trying to work with a Somali client and I asked the question, a question of him and the [short pause] interpreter had a long conversation with the, ee, with the client and then he turned to me and said: He says no

Interviewer- I see

P 3- And, obviously, he said a lot more than no

Interviewer- (Slightly laughing) yah

P 3- But he didn't translated all

Interviewer- OK

P 3- And so I was completely unaware of all the dynamics, all the different, amm, thoughts and feelings that were going through. Obviously it wasn't a simple, aa, whatever question I asked, I can't remember what it was. Amm, ehh, but it was not a simple one for him to answer, [short pause], but I didn't get any of that, all I got was he says "no".

Interviewer- Aha

P 3- And s, you know, you have to make sure what that, although you can't make sure, but you have to be clear was the interpreter, amm, but they have to tell you everything

Interviewer- Yah

P 3- And the other danger that you have with an interpreter, is that they start to get the idea of art therapy and they think they can do it and they start, they start, emm [short pause], making suggestions

Interviewer- Ehm, yah

P 3- And, and, and, and taking a, a kind of active role in the session

P 3- Yah

P 3- Emm, and, and that has happened to me a couple of times. Emm, so that can be, amm, quite interesting and, and not, and not what should happen. But I mean, you know, obviously by, by communicating accurately those ways they can help to progress the therapeutic aims and outcome

Interviewer- Yah

- P 3- And ... and I mean, you have another interesting bit with the one, the Armenian man, because, amm, to begin with he was drawing the very...very kind of tide detailed drawing, pressing very hard and obviously was very tense. And I said to him, eemm, would you like to do some loosening up creative exercises?
- Interviewer- Yah
- P 3- He said yes. So that I wrote them all on, on pieces of cards in English and then I got the interpreter to write them in Russian
- Interviewer- Yah
- P 3- So that he could see them and make a choice
- Interviewer- Yes
- P 3- So I think, I think, you know, you have to brief the interpreter; you have to explain to them what is all about. You have to explain to them their role. Emm, and you have to trust them that they are going to tell you everything. And then, of course, if you, if you really working well with an interpreter there comes the point where it just flows and, and, and you are just working as you would be normally
- Interviewer- Yes. So for long or for a brief period?
- P 3- Sorry?
- Interviewer- Did you, like, for a long..only for the, for the..eee... Sorry that is just a question, I mean from what I listened to you, if this is, is ok with you? Just wondering you prefer just to be a.. just for the beginning as you are like..eee..when you meet a new client, you used an interpreter for a brief period of time or to continue along with..
- P 3- No. So if their English is not good, you continue forever
- Interviewer- OK
- P 3- So with the Armenian man we had, we had an interpreter for every session
- Interviewer- Yes, oK.
- P 3- The only, the only that you do in the beginning is you need to have a separate session with the interpreter to brief them
- Interviewer- OK
- P 3- And for them to ask me questions
- Interviewer- Yah. I see. Interesting. Thank you for clarifying that. Emm, and, is in ok may be if you feel answered that question and then I can move to the fifth..
- P 3- Yes, I think so

Interviewer- Eee, ok. Eee. How did you feel about the presence of an interpreter in the art therapy room and how did you respond to it? So it is just your personal feelings, yah

P 3- Well, you know, in the beginning it is always a bit awkward, because you got an extra person and you not quite sure if it is going to work out. Amm, it is a case of getting used to it and then once I used to it it is almost if they are good it is almost that they are not there

Interviewer- Ehm

P 3- They are a channel

Interviewer- Yes

P 3- And, and I mean one other things you have to do is to make sure you are sitting in the right position. So, ammm, it is..ammm..I don't know if you have ever...ammm.. [short pause], no..you must make sure that you have eye contact

Interviewer- Yah

P 3- With the, with the client. And so..ammm.. the, the interpreter needs to be to one side. So that you are still interacting with the client, not interacting with the interpreter who interacts with the client. Do you see what I mean?

Interviewer- Yes, yes. Interacting; facing the client and putting the interpreter like not in the middle, or in ..

P 3- Yes. So, so I would, around the table, I would be facing the client and the interpreter would be on the side

Interviewer- Oh I see

P 3- And so, I would say; hello, how are you? And the interpreter would the say; hello, how are you? In whatever language, in Russian. And then the client would look at me say; oh, I am ok, but still have this headache

Interviewer- Yah

P 3- And the interpreter would say that to me that they are still, I am ok but I still have this headache. In the meanwhile I am giving eye contact to the client

Interviewer- Yah

P 3- I am not giving eye contact to the interpreter

Interviewer- Yes. You just listening,

P 3- Yah

Interviewer- You kind of listening to the interpreter and

P 3- Yah, yes

Interviewer- Speaking, the interpreter must speak in the first person and the..

P 3- Yes

Interviewer- Yah

P 3- Yah

Interviewer- OK. So..yah

P 3- And so when you getting a rhythm, if you really trust somebody, then you, you just, he is just part of it, just part of the therapy

Interviewer- Yah

P 3- Amm, and it just, it just flows along. And [short pause]. Yah, I think if you get an interpreter who is not very good then you have problems, and then you have to stop, you have to iron them out. Amm, and you have to be [short pause] quite sure that they..emm.. [Short pause] that, that they have a good grasp of the language in all its emotional aspects. What I am thinking now is also; I had also ran workshops in other countries where there has been an interpreter. And..and the problem if you doing group work, is that [short pause] it is, it is easy enough for, emm, for me to give [short pause] to, to keep clear instructions, but it is not so easy for the interpreter to feed back all the contributions of the participants and yet if they don't do that then I would have no idea of what is going on

Interviewer- Ehm

P 3- And so you have to be prepared to wait. Now, if you doing one-to-one work then that is not a problem, but if you doing group work, you have to wait, people have to take turns

Interviewer- Oh yah

P 3- And you have to wait while somebody translates

Interviewer- Yes

P 3- Amm [Short pause]. So, amm... So that is all together kind of, quite a different, a different sort of set up really

Interviewer- Yes and makes your story like, eee, just to, emm, point that things....like...ee..your feelings and the way how you respond to it depend on the situations and on the settings and on pres...interpreter's..emm..competency and how..

P 3- Yah. But it also, I, as an art therapist or the workshop leader, I have to be very clear in what I say

Interviewer- Yah

P 3- And, I mean, you probably...know from how long you been in, in the UK, how long?

Interviewer- Emm, my self? Eee

P 3- Yah

Interviewer- 15 years

P 3- Alright, a long time

Interviewer- Yah

P 3- But if you, if, I imagine when you first came, a lot of times it is quite confusing for people, because most people don't speak clearly and they don't necessarily even speak in complete sentences

Interviewer- That is right

P 3- And so you would be saying, well I am, am, well kind of, sort of now, how do you feel about, well what I mean is, amm

Interviewer- Yah

P 3- And of course it is very difficult for the interpreter to handle

Interviewer- Yes..yah

P 3- They don't know where you going and they can't worked out. So when you working with somebody with an interpreter you have to be very clear and sometimes that means using very short, clear sentences. Sometimes it feels like a bit..amm.. a bit forced and

Interviewer- Yah

P 3- But you have to be clear otherwise they can't translate it. And the other thing is you have to give them the information in the right, in the right amount. So if it is, if it is too short you can't really get a good point and the meaning. If it is too long the interpreter can't remember it

Interviewer- Yah

P 3- So, you have to have something like, you know, a kind of a sentence long. Amm [short pause]. So I don't know if that makes sense to you?

Interviewer- Yes, yes. I have..I have also worked as an interpreter for..after five years been in the country, I started to work as an interpreter until now

P 3- Yah

Interviewer- Yah. Eee..and..eee...that is quite right. Eee, it is just like the way how you described..eee..about interpreters sometimes having difficulties when the client is not able to..ee..kind say things in a clear word..ee.. when..

P 3- I mean the client may well not be, to say things clearly, but the therapist may not either

Interviewer- Oh yah, I see. OK. That is interesting

P 3- That is what I am saying, as a therapist, I have to be very clear

Interviewer- Yes, yes. Yah

P 3- Because otherwise the client is not going to understand me

Interviewer- Yah

P 3- And, and I have to say things in either bit size pieces not, not too short, because otherwise there is no context

Interviewer- Yah

P 3- Not too long, because otherwise

Interviewer- The interpreter

P 3- He can't remember it

Interviewer- Yah, that is right

P 3- Yah. And then of course, you know, there is a difficulty if interpreting what the client says if it is not clear

Interviewer- Yah

P 3- It might not be clear

Interviewer- Yah, it is a good point, yah

P 3- Yah. Well it is, it is good that you got that experience, because presumably that will be...you will be able to include that in your..emmm..in your write up

Interviewer- Yes, yah., it is. Hopefully my thing, my metho..the methodology I have chosen for that research is allows me to include some personal experience and the way how I felt..

P 3- Yah. Good

Interviewer- Yah. Emm. OK. So, I mean at the end..ee..is there something that...ee..you....something that you like to discuss it? Anything further to add to the discussion that has not been covered?

P 3- Emm [short pause – 10 seconds], no. I just think I want to reiterate the need for..emm..being clear at the beginning as to what peoples' roles are

Interviewer- Ehm

P 3- Because sometimes it can..(Not clear) otherwise you get misunderstandings

Interviewer- Yah

P 3- Amm, and I think the other thing were, the other role that the interpreter has is to alert the therapist to anything....where communication is going wrong, because of perhaps some cultural misunderstanding

Interviewer- Yah

P 3- Amm, I mean even things like eye contact differs from culture to culture

Interviewer- Yah

P 3- Amm. So, if communication is, is not going well, then may be people need to stop and say what is going wrong here

Interviewer- Yah

P 3- [Sort pause], I had a situation, I have done a lot of workshops in other countries with interpreters, not necessarily art therapy, and I was in the workshops and out, amm, restorative justice. And my interpreter [short pause] used a wrong word for crime

Interviewer- Ehm

P 3- In English, the word crime means anything from small crime like..amm..stealing a few pounds and/or shoplifting to something really serious like a murder

Interviewer- Yah

P 3- But in many languages, there is a different word for small crime and big crime

Interviewer- Alright, yah

P 3- Amm, this particular interpreter used a word for big crime and suddenly everybody was upping arms and saying this isn't right, that isn't right and, and..and that is ridiculous. And it is all because he used one wrong word

Interviewer- Oh, I see. Interesting, yah

P 3- So a lot of it depends on the skill of your interpreter

Interviewer- Yah, the interpreter should,..may be aware of the..of the how... those words, English words like affect the..the, yah

P 3- Oh, and the other thing just occurred to is that, aa, when I am..aa..traveling and doing workshops in other countries the art therapy ones, very often it is like the...the group leader who does the interpreting. [Short pause], and that can be difficult. I know why they do it, because it is cheap

Interviewer- Ehm

P 3- It is the cheapest way to do things. They haven't got the money to pay for the interpreter, and..and, so they do it themselves and they are a workshop participant, amm, and they are the group leader and they are also the interpreter

Interviewer- Oh

P 3- And what happens there, is they are usually, they are usually quite, quite good about, amm, interpreting what I say, but they are not very good at

bringing back the things that other people say

Interviewer- Oh, I see

P 3- And, and sometimes they just forget their role, and even when I am saying something and they just stand there and I say, please translate. Oh, oh, sorry. But by that time, they not heard it properly, you have to repeat it

Interviewer- I see. That is what makes things more difficult

P 3- And sometimes their...English is not that good. The last workshop I did in Lithuania, the..amm, the person who engaged me, amm, I mean fortunately there were people in the group who had better English than she did. So they were able to fill in the gap

Interviewer- Aha

P 3- But, you know, some..sometimes, sometimes that is, you know, it can be, it can be quite, quite difficult, quite tricky

Interviewer- Yah

P 3- Amm [short pause], but then at the end of the day, you know, what we are trying to do is help people communicate

Interviewer- Yah

P 3- And, and that is what we have tried to do. I think it is, it is...better to kind of say; OK, this is the best that we can do..amm..and let's, let's try it rather than say, oh no, we can't do that, let's, let's not try it, let's not, let's not even try

Interviewer- Yah

P 3- So, is that enough for you?

Interviewer- Yes. I think that is great and you gave me a lot of information that.., which will be very useful for the..aa..purpose of my research and will..ee..in combination with the all, the data, other data I have. It will..they have a great amount of...

P 3- Yah

Interviewer- Yah,...ee..my research. And just the last thing I wanted to say in..ee.. Obviously you are the only participant I have interviewed over the phone. Amm, the other two participants and..will..ee..hopefully the next one as well..emm..how I ma going to inter..interview face-to-face. Emm..at the end of each interview session, I will ask the participant to make a little drawing...eee...just a sketch or..I have got a sketchbook, which is like an A3 paper size, emm..and they make a quick sketch, just..ee..ee..just to visualise what they have been talking about or those feeling that they have..eel..eel..risen..risen from their experience, from when they were talking, because most of the questions that I am asking in my research, asking the participants in my research, brings back things that happened in the past...ee..in the memories..of the..of their work, of the, of some settings and situations..ee..of..of their career. So that may bring some

feelings, some ideas, some things that may be easier or might, might..a drawing, a quick drawing and a quick sketch may help..ee..those ideas to be recorded. And which will be again, kind of, being with the participants permission can be showed..ee..may be in my research as visual documents

P 3- Emm [short silence]

Interviewer- So, in our..ee..because we are doing it over the phone, I don't know if you can now, after the call, if..if this is possible. I can totally understand if, if you think that..that would not work, but I have...I think..ee..you may be, you may be able to make a quick sketch now. It doesn't..

P 3- Yah

Interviewer- Need to visually..the other participants spent just ten minutes, five ten minutes making a quick sketch

P 3- OK. I can't, I don't think I..It wouldn't be sensible to do it on A3, because then I have to folded up

Interviewer- OK, make it on A4

P 3- So shall I do it on A4?

Interviewer- Yes, yes. That is great. And just a spontaneous response to all the things the we have, subjects that we have discussed and then it can be..ee..if you kindly may be post it to me or

P 3- Yah. I will posted to you

Interviewer- Thank you very much, I appreciate that. I know..aa..that you have already posted me the consent form and...posted me that, but that will be a great help if you do that. Thank you very much

P 3- Yah. I will do that and look forward to see your..., you know, the result of all this, when you have written it up

Interviewer- Definitely, I am..I will send and hopefully will be submitted, if everything goes fine not be late, in may be June, July, August this year, and that is may be, when I will contact you again and in the meantime if there is anything like..you..like obviously in the information sheet I sent you

P 3- Yes

Interviewer- If there is any concern, anything you can contact me or the University Dean, department..

P 3- Yah

Interviewer- Thank you very much.

Interview duration: 40 minutes and 54 seconds

Appendix 6

Mind Mapping

